

NO. 4 October 1981 50p

KERRANG!

METAL

MAYHEM

**MICHAEL
SCHENKER
GROUP!**

**In
colour
GIRL!
AC/DC!
OZZY!
SLADE!
HENDRIX!
MEATLOAF!
FOREIGNER!
JOURNEY!
DEMON!
DARK
STAR!
PAT
BENATAR!
MOTORHEAD!**

**THE ALL-TIME
TOP 100
HM ALBUMS**

**Spider! Holocaust! Gaskin!
50 Schenker LPs to be won!**

MICHAEL SCHENKER pic by Ross Hallin

WRITTEN by Geoff Barton, Pete Makowski, Tony Mitchell, Sylvie Simmons, Sandy Robertson, Philip Bell and Robbi Millar.

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MAYHEM!

IS ALL well within the AC/DC camp? Their new album is scheduled for Christmas release but despite having been locked in a Paris studio for months now (with a brief respite to visit England and headline the Castle Donington festival) your *Kerrang!* undercover agent reports that the band've barely managed to lay down the backing tracks.

Is producer **Mutt Lange** holding a band up again? You may remember it was partly his fault that **Foreigner's** recent '4' LP took so long to record, as he rejected initial songs as 'not good enough'.

Or could it be that AC/DC are missing the, ahem, lyric writing expertise of former singer **Bon Scott**? After all, it takes genius

to write words like 'I'm a rocker, I'm a roller, I'm a right out of controller'... well, doesn't it?

NEAL KAY bounces back! Yes fans, the DJ with the longest moustache in the known world has returned with the news that he's anxious to contact bands interested in appearing on a compilation album to be produced especially for the Japanese market.

"It's an honest deal," babbles the disc spinner, "a genuine offer open to bands based anywhere in the country."

Nippon record company Victor are behind the venture and 'stylish, quality hard rock' is the stuff they're after. No **Rush**-type complexities however, as apparently the Japs don't go a bundle on that sort of music.

Send your demos to Neal Kay c/o Headstone Heavy Metal Soundhouse, Headstone Hotel,

Imperial Drive, North Harrow, Middlesex. If uncle Neal likes what he hears, your group will be invited to London's Battery Studios to lay down a track for inclusion on the LP. And is there any truth in the rumour that this Rising Sun-style 'Metal For Muthas' is going to be called 'KELLANGI'? Stay tuned...

CONTRARY TO the cruel rumours in the last scurrilous issue of *Kerrang!*, it seems that one-time American mega-band **Aerosmith** are alive and — with a bit of help — breathing. They've recently been in the studio cutting tracks like 'Jailbait', 'Bitches Brew' and 'Dr Nickadick's Magic Wishing Pills'. We like a band that acknowledges its inspirations...

And talking of tracks, **Grand Funk Railroad's** comeback LP's coming along nicely, so far with the hopeful title of 'Grand Funk Lives!'

MANCUNIAN MAYHEM merchants **Venom**, those Sweet lookalikes featured in our collector's item first issue, have changed their name to **Rox** in a desperate bid to avoid confusion with their Newcastle namesakes.

"Everyone was coming up to us at gigs and asking us to play 'In League With Satan'," moans the band's svengali Kick-Ass Kevin Read, referring to the Neat Records single recently released by the Georgie Venom. "So we finally relented and changed our name."

But has nobody told you Kev, down here in London we have a group doing the rounds called **La Rox**? Back to the drawing board...

PETE WAY, bass player with **UFO**, is currently in the process of redecorating the lounge of his Twickenham mansion (well, his wife Jo is at any rate). And what should our spy see lying on the floor of said lounge and splattered with pink paint and Polyfilla? Page after page

BIG JOHN MCCOY baptised new boy **Janick Gers** in champagne after the **Gillan** band's bill-topping appearance at Reading. The band were also presented with a platinum disc to celebrate their fourth consecutive appearance at Reading and the 'imminent' platinum sales of 'Future Shock'.

Meanwhile, in another part of the field, as they say, **Samson's** **Bruce Bruce** (right) was celebrating **An Offer**. You'll find a clue to what the offer was somewhere on these pages: more than that we dare not say...

of the weekly *Sounds* music paper, that's what!

"I keep *Kerrang!* for the birdcage," says Way.

No more colour pictures of you, mate...

WILD HORSES will shortly be entering the studios with producer **Chris Tsangarides** who is best known for his work with **Girl** ('Sheer Greed') and **Gary Moore's** solo projects including the LP which features **Jimmy Bain**, ex **Nugent** vocalist/rivrum guitarist **Charlie Huhn** plus the unbeatable **Tommy Aldridge**.

It doesn't look as if the Moore album (which has been finished quite a while) will ever see the light of day, which is a pity 'cause after only one hearing it's obvious that it supercedes anything Moore has been involved with before, and it's a shame that we'll probably never see this powerhouse line up on stage together. All of the members as you probably know are very much occupied with the exception of Charlie who is back in the States in search of the ever elusive solo record contract.

And all you crazed Moore fans can hold back your tears because you'll be glad to hear that one track off this aborted project has made it onto plastic via the new **Greg Lake** album, for our lightning-fingered guitarist is currently a resident member of the **Greg Lake Band** and you can check out their version of Gary's little opus 'Nuclear Attack', one of the finer points of the **GLB** album, proving the old soldier has some rock and roll still abundant in his mega star soul. **ELP**, it's not.

And talking of old dinosaurs, whatever happened to **Carl Palmer's** long awaited debut with the (yawn) supergroup **Asia**, who seem to have disintegrated into a black hole after mucho publicity from the **Monotony Maker**.





NEAL KAYE scouts for talent (see opposite).

Meanwhile back in the stable, apart from his involvement with the revitalised Horses, Jimmy Bain has also taken time off to appear on **Kate Bush's** 'Sat In Your Lap' single and has contributed a couple of songs to the new **Phil Lynott** solo album.

ISN'T IT strange that soon after a *Kerrang!* retrospective on their much ignored albums and **Saxon Bif Byford's** regard of them as one of the most underrated bands of our time, that all the former members of the legendary **Stray Dog** will be in London over the next few weeks? Drummer **Les Sampson** was tracked down playing with a local band called The Gas and it was during a chance meeting that he reported bassist/vocalist **Al Roberts** will be over soon, recovering from a bout as a painter/decorator. Meanwhile the elusive/brill guitarist (who showed **Queen's Brian May** what an echoeplex was) **Snuffy Walden** has recently enjoyed stints as a musical arranger with such luminaries as Donna Summer and Stevie Wonder and will shortly be over playing dates with Rita Coolidge. Hmmm, a one off reunion mebbe?

FOLLOWING such an enthusiastic response to the Rainbow piece in *Kerrang!* 2 the (ahem) author, **Pete Makowski**, wondered whether any of you RB&Co fans have been hoarding any information / goodies / rarities that would be beneficial to a book that is currently being put together, which optimistically hopes to be the definitive Rainbow book. If you feel you have anything that would be useful to Makowski's soon-come masterpiece just send details of your treasures to Pete Makowski, C/O *Kerrang!*, 40 Long Acre, London WC2 and the man promises that your efforts (if put to use) will not go unnoticed. The book is due out early next Spring.

HARD ROCK combo **Grand Prix** have lost their vocalist **Bernie Shaw** due to the inevitable "musical differences". His replacement is a virtual unknown, **Robin McAuley** who used to play in a club band called **Raw Deal** with bassist and guitarist, Ralph Hood and Mick Donaghue. McAuley will be featured on the band's second album — provisionally titled 'There For None To See' and said to be a vast improvement on the first — which is due to be released in the

near future on RCA. A tour of the UK is up-and-coming.

FURTHER developments on the **Iron Maiden** front suggest that, contrary to denials in last month's *Kerrang!* the band may very well be forging ahead sans **Paul DiAnno** in the near future. at least, we've good reason to believe that a certain NWOBHM vocalist has been offered the opportunity to take over the leather and chains. We'll keep you posted.

AND TALKING of **Iron Maiden**, manager **Rod Smallwood** says the fan club address we printed recently is wrong. Seems it was the address of his former office. Mucho confusion. The real address is: **Iron Maiden Fan Club, Unit 10, 15 Lotts Road, London SW17**.

MORE'S ex-guitarist **Laurie Mansworth** — who, as you may remember, left the band after a disagreement at a recent German festival — is forming his own band and hoping to have some dates arranged, possibly in the States, by Christmas under the watchful eye of Atlantic Records.

PINK FLOYD'S film of 'The Wall' is scheduled for release in summer 1982. The band have just appointed Alan Parker to direct and Alan Marshall to produce. This is the fifth motion picture collaboration for Parker and Marshall, following *Midnight Express*, *Bugsy Malone*, *Fame* and *Shoot The Moon*.

Last year's *Earl's Court* shows of 'The Wall' are already on film, but additional filming will take place later this year at locations around England and at Pinewood Studios.

JIMMY PAGE, **Led Zeppelin's** guitarist, is about to try his hand at film scoring again, despite the unfortunate experiences that surrounded his previous attempt with **Kenneth Anger's Lucifer Rising**, which still hasn't seen the light of day after five years.

This time he's writing the music for *Death Wish II* starring **Charles Bronson** with producer/director **Mickael Winner**.

Incidentally, **Jimmy Page's** Yamaha Acoustic Guitar, specially autographed, is the first prize in a special world raffle organised by London's Golden Lion Roadies Charity Week, in aid of Capital Radio's 'Help A London Child' appeal.

The second prize is a set of nine **Led Zeppelin** albums, each one personally autographed. Tickets will be on sale throughout the world, and the raffle winner will be flown from his home to be presented with his prize on December 15, by **Robert Plant** and **John Paul Jones**.

Raffle tickets in Britain are four for £1 and are available from the Golden Lion, 490 Fulham Road, London SW6 (Tel 01-385 3942).

Throughout the charity week the roadies plan to stage live gigs with bands still to be confirmed.

WHERE ARE THEY NOW?

WHO IS this (snigger) **Glam Rock hero** from eight years back? Today he tears his tonsils in one of the very biggest bands but looks just a little bit different.

Tell us who he is, who he sang with then and who he's with today. Put the answers on a postcard and send it to *Where Are They Now?*, *Kerrang!*, 40 Longacre, London WC2 to reach us by September 30.

First three correct answers out of the bag win *Kerrang!* T-shirts.

Last month's winners

NOT MANY of you guessed that the mystery man was **Cliff Williams** of **AC/DC**, pictured when he was in a band called **Bandit** (and not **Home**, which was another of his former bands). Most of you thought it was **Biff Byford** of **Saxon**!

Anyway, the autographed wreckage of **Ritchie Blackmore's** guitar goes to **Alan Ferguson** of **Brackley, Northamptonshire**, and *Kerrang!* T-shirts go to the runners-up, **Maxine Munday** of **Bury St Edmunds, Suffolk** and **David Fletcher** of **Chesterfield, Derbyshire**.



TOUR NEWS

GENESIS play Wembley Arena on December 17, 18 and 19 and Birmingham National Exhibition Centre December 20, 21 and 22.

Tickets for Wembley are priced at £6.50, £5.50 and £4.50 and Birmingham tickets are £6.50 and £5.50. They are available by post only from Gentour, PO Box 4YA, London W1A 4YA. Applications are being accepted now and you should state clearly which date and venue you are applying for, make your cheque or postal order payable to 'Sunderworth Ltd' and enclose a stamped addressed envelope. You should allow a month for processing, especially if you send a cheque.

These will be the only British dates on the Genesis world tour which will continue in 1982 with Australia, Japan and North and South America.

GILLAN, who headlined Reading Festival, have now lined up a mammoth British tour for November.

The band, now with guitarist Janick Gers from White Spirit as a full band member, have finished work on their new album called 'Double Trouble', which will be released by Virgin at the beginning of October. It will contain half live and half studio tracks and full details will be announced shortly.

The British tour, which follows a tour of the Far East, starts at St Austell Coliseum on October 29 and continues at Nottingham Rock City 30, Leeds University 31, Manchester Apollo November 2, Sheffield City Hall 4, Edinburgh Odeon 7, Aberdeen Capitol 9, Glasgow Apollo 10, Dundee Caird Hall 11, Newcastle City Hall 13, Liverpool City Hall 15, Preston Guildhall 17, Bradford St George's Hall 18, Carlisle Market Hall 19, Hull City Hall 21, Ipswich Gaumont 22, Birmingham Odeon 23, Gloucester Leisure Centre 25, Swansea Top Rank 30, Bristol Colston Hall December 1, Cardiff Top Rank 2, Guildford Civic Hall 3, Southampton Gaumont 4, Hemel Hemstead Pavilion 7, Great Yarmouth ABC 8, Hanley Victoria Hall 9, Derby Assembly Rooms 10, Leicester De Montfort Hall 11, Oxford New Theatre 12,



pic by Robert Ellis

THIN LIZZY: October tour

Brighton Dome 14, Folkestone Leas Cliffes Hall 15, London Hammersmith Odeon 21-22.

Tickets are on sale at all venues now. They cost £4, £3.50 and £3 except at the Rainbow where they are £4.25, £3.75 and £3.25 and at Carlisle, Gloucester, Swansea, Cardiff, Guildford, Hemel Hempstead, Hanley, Derby and Leicester where they are all £4.

SAXON have added still more dates to their big October tour with **Riot**. The full list now reads: Brighton Centre October 7 (£3 and £3.50), Portsmouth Guildhall 8 (£4.50), Leicester De Montfort Hall 9 (£4), Stafford Bingley Hall 10 (£4.50), Bristol Colston Hall 11 (£4, £3.50, £3), Cardiff Sophia Gardens 12 (£4), Manchester Apollo 13 (£4, £3.50, £3), Ipswich Gaumont 14 (£4, £3.50, £3), Sheffield City

Hall 15 and 16 (£4, £3.50, £3), Leeds Queens Hall 17 (£4.50), Glasgow Apollo 18 (£4, £3.50, £3), Edinburgh Playhouse 19 (£4, £3.50, £3), Newcastle City Hall 20 and 21 (£4, £3.50, £3), Bridlington Spa Pavilion 23 (£4), Hammersmith Odeon 24 and 25 (£4, £3.50, £3).

NAZARETH have now confirmed their promised British tour starting this month. It will be the first time they've played here for nearly two years and to celebrate there's a 20-track double live album called 'Snaz - Nazareth Live' set for release by NEMS Records on September 7.

Recorded at the Vancouver PNE Colosseum in May during the band's major North American tour, the album features many of the band's standards such as 'Razamanaz', 'Telégam', 'Love Hurts' and 'This Flight Tonight'. A single of Tim Rose's classic song 'Morning Dew' is already on sale.

The album and the forthcoming tour are the first opportunity for British fans to acquaint themselves with the band's two new members - keyboard player John Locke and guitarist Billy Rankin - who've joined founder members Dan McCafferty (vocals), Manny Charlton (guitar), Pete Agnew (bass) and Darrell Sweet (drums).

They start their dates at Hull City Hall September 17 and then play Newcastle City Hall 18, Edinburgh Odeon 19, Glasgow Apollo 20, Bradford St Georges Hall 22, Birmingham Odeon 23, Poole Arts Centre 24, Nottingham Rock City 25, Liverpool Royal Court 26, Cardiff Sophia Gardens 28, Sheffield City Hall 29, London Hammersmith Odeon October 2.

Tickets - prices varying according to venue - are now on sale at all booking offices and agents.

The band are also planning to release a live video in the autumn. Recorded at the Houston Colosseum it runs for 55 minutes and will be available in VHS and Beta formats. More details will be given shortly.

THIN LIZZY will get their leathers creaking again in October when they begin a 22-date tour of the UK which should coincide with the release of the album they are completing at present.

The Lynup is: Newcastle City Hall October 27, Edinburgh Playhouse 28, Dundee Caird Hall 29, Aberdeen Capitol 30, Glasgow Apollo 31, Preston Guildhall November 2, Sheffield City Hall 3, Liverpool Empire 4, Gloucester Leisure Centre 5, Southampton Gaumont 7, Cardiff Sophia Gardens 9, Leicester De Montfort Hall 10, Bristol Colston Hall 12, Poole Arts Centre 13, Brighton Centre 14, Manchester Apollo 16-17, Leeds Queens Hall 19, Birmingham Odeon 20-21, Hammersmith Odeon 25-26.

Tickets are £4.50, £4 and £3.50 for all venues except Cardiff and Leeds where all seats are £4.50. Box offices are open now, although Bristol is only accepting postal applications. Cheques should be made out to the individual venues.

KERRANG! No.1 REPRINTED

The legendary first issue of **Kerrang!** - which included the All Time Top 100 HM Tracks - is now completely sold out. But due to the amazing demand we're taking the unprecedented step of reprinting another 5,000 copies.

To get your copy of this collector's item send a cheque or postal order for 75p (to cover p and p) to **Kerrang! Number One, PO Box 16, Harlow, Essex.**

Please make your cheques / POs payable to **Spotlight Publications Ltd** and allow 28 days for delivery.



PLAY LOUD!

the new releases

SINGLES

A II Z: I'm The One Who Loves You/Ringside Seat (Polydor)
BLUE OYSTER CULT: Burning For You/Heavy Metal: The Black And Silver (also in 12 inch with Doctor Music and Flaming Telepaths) (CBS)
BITCH: First Bite/Maggie (Rutland)
PAT BENATAR: Fire And Ice/Hard To Believe (Chrysalis)
BUDGIE: Keeping A Rendezvous (RCA)
DARK STAR: Lady Of Mars/Rockin' N Romancin' (Avatar)
DEF LEPPARD: Let It Go/Switch 625 (Vertigo)
HAWKWIND: Motorhead/Valium 10 (12 inch version) (Flicknife)
GIRLSCHOOL: Take It All Away/It Could Be Better (City)
JOURNEY: Who's Crying Now/Escape (CBS)
BERNIE MARSDEN: Look At Me Now (Parlophone)
MEATLOAF: I'm Gonna Love Her For Both Of Us/Everything Is Permitted (Epic)
MICHAEL SCHENKER GROUP: Ready To Rock/Attack Of The Mad Axeman (Chrysalis)
MOTHERS RUIN: Streetfighter (Spectra)
NAZARETH: Morning Dew/Juicy Lucy (NEMS)
COZY POWELL: Sooner Or Later (Polydor)
38 SPECIAL: First Time

Around/Rockin' Through The Night/Fantasy Girl (A and M)
STARFIGHTERS: Alley Cat Blues (Jive)
BILLY SQUIER: My Kinda Lover (Capitol)

BUDGIE: Night Flight (MCA)
BUDGIE: Best Of (Dakota)
GASKIN: End Of The World (Rondelet)
JIMI HENDRIX: Legends Of Rock (Teldec)
JOURNEY: Escape (CBS)
LIMELIGHT: Limelight (Avatar)
BERNIE MARSDEN: Look At Me Now (Parlophone)
MICHAEL SCHENKER GROUP: MSG (Chrysalis)
MEATLOAF: Dead Ringer (Epic)
FRANK MARINO: The Power Of Rock And Roll (CBS)
NAZARETH: Greatest Hits (Vertigo)
COZY POWELL: Tilt (Polydor)
THE RODS: The Rods (Arista Import)
ROSE TATTOO: Assault And Battery (Carrere)
ROSSINGTON COLLINS BAND: This Is The Way (MCA)
RIFF RAFF: Vinyl Futures (Atco)
RIOT: Fire Down Under (AElektra)
STARFIGHTERS: Starfighters (Jive)
TRIUMPH: Allied Forces (RCA)
VARIOUS: Heavy Metal Heroes (Heavy Metal)
VARIOUS: Heavy Metal: Original Soundtrack (from the film) (CBS)

THE MICHAEL SCHENKER GROUP.



ONLY 3.49.



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ARACHNID IN THE UK

**Spider
challenge
Quo for the
Boogie
Crown (and
Saxon
for the
Teadrinking
Title).**

O W W O W
WOOWWW!!!
YEOOWWWWW!!!!

Yep me far out frippers,
yet *another* feature overture
of extended cries of pain(?) /
disgust(?) / happiness(?) and
at least three (Union
minimum) exclamation
marks per word. Terribly
tedious, ennit?

'Cept for once, your coy
correspondents' innocence in
tongue is absolute: 'Twas a
roused roadie, 'oo throttled
every bats' ear-drum within
ten-mile radius, wiv a howl
worthy of the fiercest, dastardly,
Baskerville hound ever to chew
on flesh an' bone an' guts an'
entrails on this here earth, not I.

The choppy character was, in
fact, voicing his perverted
opinion on a buxom bird (lesser
winged species) flying by
bike-wise (they've all got 'em in
academic Cambridge).

OWROWOWRR!!! The
distressed maiden pedals faster
flushed rosy pink with
embarrassment, but God deems
it time for a change in pigment
at the traffic beacons. A wicked
crew cronie disembarks from
the Boogie Bus and steams off
in pursuit of the frail wench only
to be foiled by the
unsympathetic lights. The



SPIDER: "We're into motorbikes and women who ride motorbikes. We're into rock 'n' roll and women who like rock 'n' roll . . ."

wiggling bum fades into the
distance, relieved.

"Aw, shit. Put the kettle on,
Sniffa", grunts the bereaved
assailant.

The darkest pits of sexism, I
know, but not an untypical
Encounter of The Fourth Kind
Spider-style (*I am not amused*

— *Ms Millar*). Also a very typical
reaction to the setback.

Brian Burrows, manager,
spokesperson, accountant,
hustler, coach driver, humper,
occasional promoter, 2nd
vocalist and bass guitarist with
the tarantular Merseysiders
expands on the reasons for the

extreme response:

"We're into motorbikes an'
women who ride motorbikes,
we're into rock 'n' roll an'
women who like rock 'n' roll,
and we're into women, and
women who like women, and
we're into the funfair at
Blackpool and women . . ." Hmm.

THE BAND first crawled in the days when grown men wore safety pins, back in '77, and then as now, consisted of Brian, Sniffa Bryce (lead guitar), Rob E Burrows (drums) and Col Harkness (2nd guitar and lead vocals).

'Spider'?

"We're into anti-heroes and pikies, an' all that sort of rubbish, an' there was a TV programme on a long, long time ago, called 'The XYY Man' with a burglar called 'Spider Scott,' who used to steal official secrets from the Chinese Embassy, an' blackmail enemies, an' he was great," explains Brian in Scouse-drowned lingo. "So we thought 'Spider,' yeah."

Of course, complications soon arose with the predominantly feminine 'Spiderz' and a wider front opened with the discovery of a similarly titled Dutch shower, but Brian adequately claims that "all evidence points to us being the first."

Of the former's recent concession of defeat, natch name-change, Spider break into a rabble-rousing chorus of "we won, we won," with drunken revelry, wish them all the best as 'The Zoomiiz' and "If they ever wanna get together for a cha-cha, we're on." (The drummer excepted one assumes — he's male).

Obviously Spiderz' virtually continuous four-year pub/club graft has wielded a hefty legion of fanatics/groupies that in all earnest solidifies their claim to the name to a concrete degree.

Tours such as the 'Beast On Eight Legs,' 'Boogie Till We Drop,' 'Boogie Blitz,' 'Uriah Heep Winter Tour,' ("that's a stupid name" — Rob) and now the 'Back On Eight Legs Tour' (in celebration of the recently incapacitated skinsman's return to fitness after dropping a speaker cab on his tootsie) have taken the arachnid creatures to every nook and cranny of a gig in the United Kingdom. And that brings us to Cambridge, a town where "you look in the chip bag an' the chips look back at you." In a word, squire, dull.

Down a spiralling staircase leading to the nether regions of Hell is Raffles Sound Cellar, a dingy, bleak cavern, awkwardly partitioned with stony walls, a venue with few acoustic virtues, boasting a stage approximating to a pirates gangplank in width, one identifiably easy to tumble off.

Do such irrelevant hindrances aggravate our fearless foursome? Not a chance sarge. Though the intimacy of the place (the next punter stood on

top of you) may have enhanced the atmosphere.

TRUTH IS, the 12-bar, dandruff-strewn, bashaboogie blues that Spider trade in mix with my heavy-orientated tastes about as well as Guinness, Scotch, and a Pina Colada do in the same glass.

But who could resist an innocent stomp on the parquet as the ventilation system puts its ineffectiveness beyond doubt and temperatures soar so that it's hotter than a staked-up sister-of-the-Devil's eyebrows, an' Spider deliver a breathakin', head-shakin' set of 'good-time rock 'n' roll' (remember?).

Covers are still integrated: 'Born To Be Wild', for the sizable biker element 'Caroline' as the cake-topping grace, and a compendious correlation described as the original 'Stars On 45' of 'Paranoid', 'Smoke', 'Freebird' and 'Forty-five Hundred Times' with 'Amazing Grace' and an Irish jig tossed in as catalysts.

But the bulk are self-penned, accessible, commercial and conspicuously influenced.

The sweaty hordes are induced to further Nirvanic conditions by freebie giveaways, ciggy papers and toffees ("Chew 'em up an' stick 'em in your ears if you're not to fond of what we're playing"). And strategically triggered flashbombs and confetti cannon frighten any scurrilous scoundrels bashful of 'getting down' into enjoydome quicker than a Kremlin defector springing for the cop-shop.

One revelation that was absent was the widely advertised laser, for it had latterly "taken a long drop from a great height." Shame.

Sufficiently chuffed with a partyish performance the band retire to Valhalla, their trusty battlewagon.

"Yeah, we've got a bit of a show," confesses Brian, but we didn't phone up Hollywood and order the latest MGM space-film set — the music came first."

Spiders philosophy is "To establish an affinity with the audience. It's no good comin' on an' brushin' back your hair as if you're doin' them a favour being there. The fact is, we're on stage shakin' heads, you're out there. We're the same! So let's 'ave some fun an' we'll worry about paying the mortgage tomorrer."

An attitude equitable to Quo's, but do Spider decry the comparison?

"No, it's a compliment," Brian appends. "It's probably true. We feel there's room for two, when most up-and-coming groups just churn out Deep Purple effects. It does us no harm, anyway, cos loads of the Quo Army turn up to see us, and believe me there's a lot of them."

EIGHTEEN hours and almost as many 'best drinks of the day' later (I was virtually pukin' after seven pots) we relax in Valhalla, now dormant arrested in the forecourt of 'The Flowing Bowl', Ramsgate.

The coach in which the 'rock 'n' roll gypsies' as they call

themselves, gobble, shut-eye, sup, sup, sup, and travel was scooped up for the price of a Newport County fullback and customised in a mere sixteen days by band and road crew personally. Hotel bills are eradicated and more time is spent on the road. Christ knows how the books are balanced even now.

"I don't start workin' 'til I've gotta cuppa an' the nicotine's boring into me chest," Rob E spontaneously declares, in the ancient tradition of the British workman.

"We've got nothing against Saxon but we 'ear they thinks they's the bees knees when it comes to drinkin' rosy. We challenge 'em to a drinkin' contest anytime."

Sniffa suddenly crashes in sending mugs, mags an' fags dancing. "They're playin' our record on the radio," beams blondie as if a bint was wandering round the boozer starters. The tranny is hurriedly tokened in, just as a Mr Freeman passes his veritable verdict on the Beeb's 'Roundtable.' "Not brilliant, but the best in Quo's style," confirms the heavenly gob.

Jubilation. As if to press the point the evening's gig is a definite 'Ramsgate let's blow the roof offa this joint' affair.

And the future? Spider record an album this October, schedule permitting, then go straight off on a UK Tour, followed by a UK Tour, then it seems a UK Tour and a UK.

PHILIP BELL

SPIDER: "Loads of the Quo Army turn up to see us. The comparison is a compliment."



MICHAEL SCHENKER GROUP

pix by Robert Ellis

**Michael
Schenker**

Paul Raymond



Gary Barden



Chris Glen



Cozy Powell



DIARY OF A MAD AXEMAN

by Pete
Makowski

"The only memory of the extended Lost Weekend is the chic, chopped hairdo (cooking fans take note: it's kept standing on end in that un-HM way by a mixture of two parts lime juice, one part water) which originally appeared from his long blonde barnet during the last disappearing act — after a month long effort at making a come back with Denny Carmassi and Bill Church — which culminated in a smashed guitar, a trashed apartment and an autograph session at a hospital for alcohol and drug abusers" — Sounds, February '81
"So watch the attack of the mad axeman He can take you anytime he pleases." — from 'Attack Of The Mad Axeman' by MSG.

MICHAEL SCHENKER seems to have indulged in quite a few 'Lost Weekends' throughout his somewhat erratic career and it's only in the last two years that he's managed to get his proverbial act together.

Prior to that he was almost a prime candidate for the Syd Barret, Rock And Roll Casualty Award.

Now it seems that our eccentric/tutonic axe hero has regained his brain cells (which for a while like the weekends went missing) and with a line up that has surprisingly remained stable since their debut live performance, MSG have proved, if nothing else, that Michael Schenker is actually capable of fronting his own band.

Now, to be honest, if someone told me *that* during the man's AWOL period my response would have been a fit of hysterical laughter and money on against. Justifiably so, because there was a time when Schenker was a downright liability with his numerous disappearing acts that seemed to coincide prior to, or halfway through a lengthy tour. If you could have insured guitar heroes like cars, this jalopy would have been a definite write off.

Now, as MSG embark on their second British tour, I can't see Schenker being whisked off in a spacecraft, being lured into any religious sect or vanishing somewhere over the Bermuda Triangle. Although I'm sure there's a few punters out there who actually pay to see if the crazy kraut will actually show up.

continues page 12

pic by
Chris
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SCHENKER

from page 10

IN HIS formative years Michael's connection with music came via older brother Rudy (who formed and still plays in The Scorpions which at one time also featured Michael, but we'll get to that later), who is in fact solely responsible for his interest and development as a guitar player.

A prime example from the school of self taught musicians, Michael would occasionally strum on his brother's guitar and as the years went by he began to take what began as a hobby more seriously, especially when Big Brother made him a lucrative deal he couldn't refuse. On his way to work Rudy would leave Michael a record and ask him to learn the tune with a promise of money if the task was accomplished by the time he got home.

Eventually his interest in the instrument overtook the financial benefits and Rudy would find his brother copping every lick, strum and strang to be found in his record and tape collection.

"Then I gradually caught up and took over from my brother", Schenker recalled, "because he was working, while all I did was play guitar."

By the time he left school Schenker was determined to become a professional musician but vacancies weren't exactly abundant in the Guitar Heroes Section at the local Job Centre. To make things worse the general trend in music at that time leant towards psychedelia and experimental music, while Michael's primary influences were Wishbone Ash and Leslie West.

Schenker: "Heavy Rock was not readily accepted in Germany at the time. Only the big bands made an impression. You were either up there like Purple/Sabbath/Zeppelin or nothing... it was a hard time. And in Germany it's not like England where you can pick up money if you haven't got a job... so my girlfriend had to work."

Eventually Michael got together with his brother in The Scorpions who built up quite a strong following as the Germans began to acquire a taste for HM.

IN 1974 The Scorpions supported UFO and as soon as the headliners saw this wild-eyed blond Aryan youth in action they knew Schenker

was the man they needed. By the end of the tour he was lured away into another dimension of rock and roll.

UFO had just signed with Chrysalis and Schenker was the 'baby' of the group. At that time he seemed to come over as a quiet, introvert person who spoke very little English but was already developing as a prime riff merchant and his partnership with Phil Mogg was fruitful, to put it mildly.

Every album they made had its classic moments — the combination of Schenker's distinct, screaming guitarwork and Mogg's natural grasp of melodies and lyricism created some magic moments and Schenker's last three appearances with the band on vinyl, namely 'Lights Out', 'Obsessions' and the classic live 'Strangers In The Night' demonstrated this (personally speaking the potential of the material on the other albums was marred by the production).

Throughout this period UFO were on their way to becoming one of the top live acts around the globe. Apart from the fact that they're an excellent band (as y'all probably know) this steady rise in popularity was achieved by constant touring which was one of the main factors in Schenker's final departure from the band.

As the pressures of touring increased, Schenker took booze and chemicals to boost his confidence and eventually obliterate his surroundings. Both mind and body took a severe battering as he became more reliant on his diet of bevy and pills.

He first left the band between the recording of 'Lights Out' and 'Obsession'. Selling all his worldly goods Schenker took off to Spain with his girlfriend. When he eventually returned UFO's manager, Wilf Wright, persuaded him to rejoin but from then on, as one journalist put it, Schenker made a career out of leaving the band.

There were stories claiming that Schenker had seen flying saucers and disappeared into the hills whereupon he was kidnapped by The Moonies. Whatever the truth may be one thing was certain, Schenker was unhappy and his constant vanishing acts were screwing things up for UFO, who were on the verge of cracking the States.

Schenker's final exit came when the band were about to embark on a major tour of America. Blaming his breakdown on clashes of personality within UFO and not realising his excesses and the strain of touring were equally

contributing factors to his downfall, Schenker went straight out of the frying pan right into the fire, by going out and rejoining The Scorpions on their crucial 'Lovedrive' tour where he finally came to terms with his problem and bailed out midway.

ANOTHER brief hiatus and like a punch drunk fighter coming back for more, Schenker returned after months of threatening a solo album and even went as far as recording some material with two former members of Montrose — Bill Church and Denny Carmassi.

It all looked promising with Michael venturing out into the street where he was spotted at various gigs. He even got up and jammed with Wild Horses at The Electric Ballroom. He can't remember that night, except that something sparked off a chain of events that culminated with his most sensational disappearing act to date, leaving an empty flat with the smashed up remains of his uniform Flying V and a pile of hair which he had savagely cut off himself.

He went back to Germany and admitted himself into a hospital where he finally made a genuine attempt to sort himself out:

"I thought I could only play with alcohol", he told *Sounds*, "but I learned in hospital to live without it."

This time Schenker gave himself time to recuperate, exercised regularly and slowly but surely with a little discipline ascended the ladder of health.

SCHENKER returned to London last year and proceeded to record some demo's which he took to Chrysalis and immediately got himself a deal. Along with **GARY BARDEN**, a former unknown singer from an up and coming band called Fraser Nash, the two of them went into the studio aided and abetted by top sessionmen Simon Phillips (drums), 'Mo' Foster (bass) along with Rainbow's Don Airey.

Initially Schenker wanted to use Purple/Sabbath producer Martin Birch but he was tied up producing BOC, so after more searching Schenker approached Roger Glover, having been impressed with his work on 'Down To Earth'.

The result, called 'The Michael Schenker Group' was a sturdy, confident album. It didn't sound like the 'put together just for the studio record' that it really was, and

the guitarwork demonstrated that Schenker hadn't lost his midas touch. Just the fact that Schenker had got this far was an achievement in itself!

The next move was to put the man on the road with a group of musicians who could play to the standard set on the album and also cope with inevitable ego of a lead guitarist with such a temperamental background.

He eventually found them in the form of the most unlikely pot pourri of players you're likely to find on stage!...

PAUL RAYMOND

(keyboards/guitar). After being sacked from UFO, Raymond stayed in Los Angeles in an attempt to establish himself as a solo artist without much success. When he got the call from Schenker he flew straight over and immediately went into rehearsals as the tour was only two weeks away.

CHRIS GLENN (bass) is best known for his work with the mucho underrated Sensational Alex Harvey Band, a good enough recommendation in itself.

COZY POWELL (who else) you could dedicate a whole chapter to. Infamous for his frank, straightforward approach Powell admitted that it was the lure of the lucrative deal that finally persuaded him to join MSG. Shortly after his final gig with Rainbow at Donnington Schenker approached Powell to come down for a jam. Having only heard the album once he headed down to London and played with the group. At first he declined an offer to join, but when it became apparent that he was the only man for the job, after a few negotiations he said yes, completing the line up with a slice of tradition and class.

After one successful world tour the band returned to Britain and proceeded to record the threatened group album which was produced by Ron Nevison (a legend in his lunchtime who has worked with many major acts including Zeppelin, Bad Company, Jefferson Starship and UFO).

Titled 'MSG', which is now the new monicker for the group, it will be interesting to see if both album and tour live up to expectations (especially the album which cost a cool quarter of a million to make) and that depends on what you're expecting. At least the Maniacal Merchant of Metal Mayhem is still in full working order...

"He knows when he's down, But he's got to have more Because he thrives on celebration." ('Attack Of The Mad Axeman' — MSG)

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- 2 IF YOU WANT BLOOD, AC/DC
- 3 NO SLEEP TILL HAMMERSMITH, Motorhead
- 4 BACK IN BLACK, AC/DC
- 5 WHEELS OF STEEL, Saxon
- 6 STRANGERS IN THE NIGHT, UFO
- 7 ACE OF SPADES, Motorhead
- 8 MADE IN JAPAN, Deep Purple
- 9 HIGHWAY TO HELL, AC/DC
- 10 LED ZEPPELIN IV, Led Zeppelin
- 11 2112, Rush
- 12 HEAVEN AND HELL, Black Sabbath
- 13 LIVE IN THE HEART OF THE CITY, Whitesnake
- 14 UNLEASHED IN THE EAST, Judas Priest
- 15 IRON MAIDEN, Iron Maiden
- 16 PARANOID, Black Sabbath
- 17 BAT OUT OF HELL, Meatloaf
- 18 ON STAGE, Rainbow
- 19 STRONG ARM OF THE LAW, Saxon
- 20 LED ZEPPELIN II, Led Zeppelin
- 21 SABBATH BLOODY SABBATH, Black Sabbath
- 22 MACHINE HEAD, Deep Purple
- 23 LONG LIVE ROCK AND ROLL, Rainbow
- 24 OVERKILL, Motorhead
- 25 A FAREWELL TO KINGS, Rush
- 26 MICHAEL SCHENKER GROUP, Michael Schenker Group
- 27 IN ROCK, Deep Purple
- 28 ALL THE WORLD'S A STAGE, Rush
- 29 DOWN TO EARTH, Rainbow
- 30 COME AND GET IT, Whitesnake
- 31 LIVE AND DANGEROUS, Thin Lizzy
- 32 KILLERS, Iron Maiden
- 33 LOVEDRIVE, Scorpions
- 34 PHYSICAL GRAFFITI, Led Zeppelin
- 36 TOKYO TAPES, Scorpions
- 37 HEMISPHERES, Rush
- 38 MOVING PICTURES, Rush
- 39 ALIVE, Kiss

- 40 LET THERE BE ROCK, AC/DC
- 41 BLIZZARD OF OZZ, Blizzard Of Ozz
- 42 DIFFICULT TO CURE, Rainbow
- 43 ANIMAL MAGNETISM, Scorpions
- 44 DARK SIDE OF THE MOON, Pink Floyd
- 45 BOMBER, Motorhead
- 46 FUTURE SHOCK, Gillan
- 47 SABOTAGE, Black Sabbath
- 48 GLORY ROAD, Gillan
- 49 DEEPEST PURPLE, Deep Purple
- 50 READY AND WILLING, Whitesnake
- 51 POWERAGE, AC/DC
- 52 BLACK SABBATH, Black Sabbath
- 63 HIT AND RUN, Girlschool
- 64 MONTROSE, Montrose
- 55 PERMANENT WAVES, Rush
- 56 HIGH AND DRY, Def Leppard
- 57 MR. UNIVERSE, Gillan
- 58 DOUBLE LIVE GONZO, Ted Nugent
- 59 DEMOLITION, Girlschool
- 60 SPELLBOUND, Tygers Of Pan Tang
- 61 ON THROUGH THE NIGHT, Def Leppard
- 62 BRITISH STEEL, Judas Priest
- 63 METAL RENDEZVOUS, Krokus
- 64 BOSTON, Boston
- 65 QUO, Status Quo
- 66 BURN, Deep Purple
- 67 MADE IN EUROPE, Deep Purple
- 68 MASTERS OF REALITY, Black Sabbath
- 69 HIGH VOLTAGE, AC/DC
- 70 ROCK AND ROLL OUTLAWS, Rose Tattoo
- 71 BLACK SABBATH VOL. 4, Black Sabbath
- 72 STORMBRINGER, Deep Purple
- 73 DESTROYER, Kiss
- 74 OBSESSION, UFO
- 75 RITCHIE BLACKMORE'S RAINBOW, Rainbow
- 76 WISH YOU WERE HERE, Pink Floyd
- 77 SAD WINGS OF DESTINY, Judas Priest
- 78 LED ZEPPELIN I, Led Zeppelin
- 79 HELLO, Status Quo
- 80 LIVE KILLERS, Queen
- 81 THE WALL, Pink Floyd
- 82 DIRTY DEEDS DONE CHEAP, AC/DC
- 83 WE SOLD OUR SOULS FOR ROCK AND ROLL, Black Sabbath
- 84 KILLING MACHINE, Judas Priest
- 85 QUEEN II, Queen
- 86 GOLD BARS, Status Quo
- 87 LOVE HUNTER, Whitesnake
- 88 THE WILD, THE WILLING AND THE INNOCENT, UFO
- 89 FLY BY NIGHT, Rush
- 90 LOUD AND CLEAR, Sammy Hagar
- 91 TIME TELLS NO LIES, Praying Mantis
- 92 DYNASTY, Kiss
- 93 LED ZEPPELIN III, Led Zeppelin
- 94 MOTORHEAD, Motorhead
- 95 ON YOUR FEET OR ON YOUR KNEES, Blue Oyster Cult
- 96 REPRESSION, Trust
- 97 100 MPH, Vardis
- 98 ONE MORE FROM THE ROAD, Lynyrd Skynyrd
- 99 VAN HALEN, Van Halen
- 100 ROCKS, Aerosmith

Bubbling under

- 101 SPACE RITUAL, Hawkwind
- 102 NARITA, Riot
- 103 ELECTRIC LADYLAND, Jimi Hendrix
- 104 DOUBLE PLATINUM, Kiss
- 105 FIRING ON ALL SIX, Lone Star
- 106 WAITING FOR THE NIGHT, Runaways
- 107 VIOLATION, Starz
- 108 PROGRESSIONS OF POWER, Triumph
- 109 LIVE, Uriah Heep
- 110 GIVE 'EM HELL, Witchfynde



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ALL-TIME TOP 100 HM ALBUMS

**as voted by readers
of Kerrang! and Sounds**

SLADE

Castle Donington

pic by Ross Halfin



AC/DC
Castle Donington
pic by Ross Halfin



CH-E
PUNK

**Geoff Barton's
holocaust
of heavy
hopefuls . . .**

ARMED & READY



GRIM REAPER were formed about two years ago by guitarist Nick Bowcott and vocalist Paul deMercado. Phil Matthews (bass) and Angel Jacques (drums) complete the present line-up — the seventh but, I'm assured, finally settled one.

A dense, Black Sabbath-like sound permeates the band's eight song cassette 'Bleed 'Em Dry', a four track recording made around a year ago in a horse stable in an amazingly prolific seven hour period. Songs like 'Maggy' (a lengthy, showstopping epic with an outstanding vocal performance by deMercado) and the eponymous 'Reaper' (shades of the Sabs' 'Warning', especially during the intro) make for an immensely entertaining package, although Bowcott's guitar work is a little self-indulgent and samey at times. The tape, featured in Sounds HM charts and on local radio stations, has sold over 200 copies. The group still have a limited number available and interested parties should drop a line to 75 Tagwell Road, Droitwich Spa, Worcs WR9 7AQ for details.

GR appear on the special offer 'Heavy Metal Heroes' compilation (their track was laid down in a garage, this time!) and hope to follow this up with a single in September, 'Can't Take Any More'.

Although based in the Midlands, Grim Reaper claim their strongest following can be found further north, mainly due to airplay and successful gigs in the cities of Manchester and Bradford. A review of the latter show said: 'Live, this band have got more balls than Jack Nicklaus'.
Fore!

HOLOCAUST: Criminal though it may sound, and despite the fact that it's been on release since July 1980, I've only just managed to lend a lambasted lug'ole to the Holocaust single 'Heavy Metal Mania'. And boy, was I surprised when after just a single spin it revealed itself to be an awesome anthem for our times, up there with the likes of 'Denim And Leather' and 'Rock 'N' Roll Mayhem' as a 24 karat Kerrang! classic.

Three minutes of delightfully gonzo goonery, 'Mania' begins with the wailing of an air raid siren, is based around a slow, deliberate riff and contains some of the most powerfully pea-brained lyrics you're ever likely to hear.

'Rock 'n' roll was far too slow / And so the adrenalin does not flow' runs one particularly stimulating couplet, punctuated by hoarse Di'annoesque cries of 'Wowghh!' But the highlight of the record is the rousing caveman chant 'It's HEAVY! HEAVY! HEAVY! HEAVY! HEAVY! Heavy metal mania all the way! Absolutely devastating, I kid you not.

First called 'Buzzard', the group came together in Edinburgh during school holidays in June 1977. They went through a variety of names (including Apollo and Preying — with an 'E', not an 'A' — Mantis) before settling on one 'Which represented all the power and force of the group members' — Holocaust.

With a stable line-up of Garry Lettice (vocals), John Mortimer and Ed Dudley (twin lead guitars), Robin Begg (bass) and Paul Collins (drums), the group worked steadily, quickly graduating from playing schools and community centres to the dance hall and night club circuit, supporting the likes of the Tygers of Pan Tang, Vardis and Samson.

But it wasn't until singer Lettice started work in a local record shop (No, not a grocer's) that matters really began to take shape. Store owner John Mayer was swift to spot the potential of his employee's outfit and signed them to his Phoenix record label. The 'Heavy Metal Mania' debut was followed by another 45, 'Smokin' Values' and then, in April of this year, by an album name of 'The Nightcomers'.

Now the LP, I gotta admit, is very disappointing — a re-recorded 'Mania' isn't a patch on the original, the title track is a pretentious disaster and the playing is pedestrian to an extreme (not helped by flat, uninspired production). It's as if the band were overwhelmed by the importance of the big studio occasion and were too tense to display their true capabilities.

Perhaps with this criticism in mind, Holocaust's next release will be a live, four track EP, recorded at Edinburgh's Nite Club on September 10. The band also filmed the gig for transfer on to video . . . no small-time operation, this! It'll be interesting to see and hear the end result.

more new bands on page 22



NEW ALBUM

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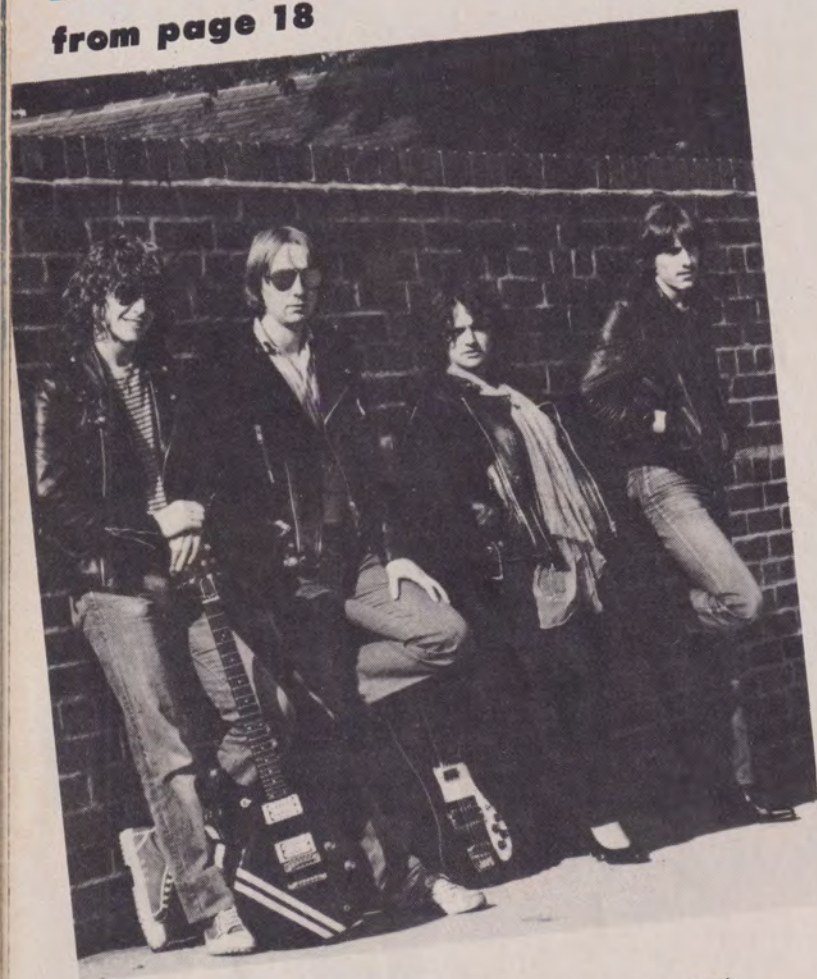


MOTORHEAD and OZZY at Port Vale pix by Paul Slattery



ARMED & READY

from page 18



VIXEN: Fronted by a girl singer with the decidedly unrockstarish name of Viv Withers, the Vixen quartet are based in Birmingham and have been together with the present line-up for some 10 months.

The band's history goes back a little further than that, however. Melody Maker's reader — if he's still alive — might remember them reaching the final of the paper's rock contest in 1979. When the original group split shortly afterwards, Ms Withers joined forces with three other Brum musicians to form the current revitalised Vixen.

Full membership roster runs as follows: Viv Withers on vocals/orgasms (it sez here), Mark Healey on guitar, Andy Parry on bass and Gaz Hopkins on the drums. Average age is 20 and they're all semi-pros, either holding down day jobs or spending their time as students. Like Jaki of the Shattered Dolls (have you been following the Sounds saga?) Viv Withers used to be a school teacher and some of her former students are amongst her most ardent fans.

Vixen's demo tape, laid down for a bargain price (only £5 per hour) at Steve Adams' Tamworth studio, is very Zep/Rush influenced and of extensive dynamic range, the group specialising in a kind of bruising, kick-and-caress balladry. 'The Last Battle' impresses with its epic armageddon imagery, 'Fly Away' brings to mind the inappropriate word 'machostrut' and the highspot is 'Summer', a delicate and supremely atmospheric slowie.

Viv Withers hardly denies the LZ slant of Vixen's music. Outraged by Diamond Head's recent claims to be a modern-day equivalent to Page, Plant and co, she recently wrote: "Never have I heard so much drivel in my life. If you really want to hear Zeppelin's successors, I mean a band that will supercede and not parody, listen to a group called Vixen. They have all the qualities required of a rock band without falling back on crude emulation of past heroes. Live they are exciting, with a female vocalist who in full flight blasts the audience backwards down any hall. . ."

Strong stuff! Are these just empty boasts to catch the eye, or are the band really full of potential? You know, I think I'll plump for the latter. . .

Interested parties can contact Vixen at Flat 5, 63 Russell Terrace, Leamington Spa.



GASKIN: While the band called Gaskin are undoubtedly 'new' and 'young' enough to merit inclusion in this section, they are nonetheless the first out of the 20 or so frenzied fledglings covered so far to put a damper on my 'Armed And Ready' enthusiasms.

Hailing from Scunthorpe of all places, Gaskin take their misplaced moniker from the surname of group leader Paul, who plays lead guitar and handles the vocals. A self-proclaimed 'powerhouse trio', the roster also includes bassist Steff Prokopczuk (and no, a monkey hasn't just seized control of my typewriter) and drummer Dave Norman. The members are aged 23, 24 and 22 respectively.

Talking to an affable-sounding Paul Gaskin on the phone the other day, he was anxious to dispel any notion that his outfit are HM bandwagon jumpers.

"The present line-up has been together for 18 months," he said, "and moreover I've had the material together for the past three years."

'End Of The World' is the title of the group's recently-released debut album on Rondelet Records. It's an enticingly plush, gatefold sleeved project with 'epic' pretensions — as evidenced by such songtitles as 'Victim Of The City', 'Sweet Dream Maker' and, would you believe, 'The Day Thou Gavest Lord Hath Ended'.

Certainly, the band are ambitious — but unfortunately that's about as far as it goes. To these ears at least, the LP sounds stuck in an overwhelmingly old-fashioned early Seventies Wishbone Ash time warp and bears little relation to the nuclear NWOBHM of today.

However, Gaskin himself is unrepentant: "I've never really heard that much Wishbone Ash, and what's more I don't really want us to be labelled an HM band. We're into heavy rock and we want to expand and develop the medium. We're anxious to avoid many of the classic clichés and pave the way with 'Eighties-style stage presentation."

Admirable sentiments, to be sure. But when the band's slogan goes 'Remember — if someone comes askin', tell 'em it's Gaskin!' you can't help but have doubts. . .


COZY POWELL

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**PAT
BENATAR**

pic by Ross Halfin

JOURNEY TO THE CENTRE

PART 1. KIMONO MY PLACE.

First stop on the Journey journey is the Miyako hotel in Japantown, San Francisco, teriyaki burgers and formal teagardens, nip and tux stuff. And up in the lobby, stomping outside the lift, several large lumps of raw meat in dinky sandals and oriental dressing-gowns. A convention of Sumo wrestlers.

They're here to fight in Frisco, the same night Journey are playing. I want to stay and watch them stomp. CBS want me to go and see Journey. This is their junket after all — seemingly a way of getting the rest of the world to catch on that Journey is *big* (though not as big as the Sumos admittedly) — and with the promise of lots of Japanese beer it's on to

PART 2. RECORD TIMING.

A bus ride away is Berkely, a place where people say wow man far out with straight faces (albeit psychedelically-painted ones) and girls part their hair in the middle. Here is Fantasy Studios where Journey make their records, including the new one, 'Escape' which the assembled are about to hear for the first time.

They feed and water us. They play Journey records. They sound just like the old ones. They are the old ones. The new one's saved till the moment when every Journalist's face is flushed and smiling. It sounds pretty good.

The band wander in, some with their old ladies, and it's the pre-interview informal chat time. Affable fellows. Steve Perry tells me how it's so much more of a *band* now; Neal Schon mumbles the name 'Jan Hammer' before making a sensible direct route to the bar; Jonathan Cain asks me why the British gave the Babys such shit when they were together and did we know we've driven Jon Waite to New York and Iggy Pop?

We have a consolation Japanese beer or two and toast the old band's memory. I meet Journey's publicist who tells me that this nice guy stuff is no act. True, he gives me another beer. They pour us onto the bus and back to the Miyako. Someone's complaining to the desk clerk that a Sumo wrestler has been stomping on the floor above her for the last hour and a half. The bar is closed which is all well and good because we have to get up bright and early for

PART 3. BEAR NECESSITIES.

Up with the lark and back in the bus, we're headed for a spot in the mountain called Bear Valley which will be our home for the night. No Sumo wrestlers but there's campfire singsongs and real pine cones on the floor, fatally fresh air and more affable Journey people handing out Journey hats, Journey shirts, and passes to get us into the beer tent at this mini-Woodstock we're to attend.

Yes, school's out, sun's shining and it's festivaltime again, time for all good writers to tie a hankie on their head and get third-degree burns while watching America's finest through opera glasses.

The Mountain Aire festival (as healthy as it sounds; all the girls are wearing white cotton embroidered tops and the tanned boys are shirtless; no-one's throwing up on the grass) is a bit more off the beaten track than usual at Calaveras, where I'm told they hold an annual frog-jumping contest. Talking of animals, I muse how easy it would be for the Chipmunks to record a live album here. Daryl Hall and Steve Perry on the same bill; they wouldn't have to change a note. One of the Journey people comes by with a huge early morning smile to see how we're holding up. I castigate myself for such sarcastic thoughts.

PART 4. I WANDERED LONELY AS A CLOUD

415 are on fire, a local band managed my

Journey's people. Then Billy Squier, all of Cheap Trick rolled up into one cheap-to-feed package with lots of pop anthems and a curly head that resembles John Oates' chest. Then Hall & Oates, which in the open air at 500 miles is like Gucci, it just doesn't travel well. But the earth-shoed masses sit around on their Indian Blankets wafting to the sound of a horn in the breeze, sax and rugs and rock and roll, and you can watch helicopters whirring above and maniacs doing those obligatory festival aerial stunts.

I wandered off to the stands round the back where you could buy handmade leather peace signs, cosmic yoyos, Journey hats and T-shirts or watch the belly-dancers, who had nothing on the disgustingly fit teenage California girls who seem to make up a good 90% of Journey's audience (other 10% unpimpled males ditto).

And then the band we've all been waiting for, Journey. One of those all-American heavy-melody bands heavy enough that headbangers don't have to hide their shame in their sisters' record collection, but soft enough not to disturb the nice people meditating. The crowd loves them.

The Calaveras frogs have got nothing on Steve Perry. The hardest-working frontman in rock, he leaps, he bounds, he twirls, he soars, he tosses himself around like a Zen pancake and stirs up frenzy in the front rows. One of those bands made for big venues. Steve doesn't even need a microphone. His voice stuns at 500 yards. Those high notes! Not so much a battered baby seal as a cockatoo having his little claws pulled out one by one.

They play five from the new one, tasteful hard rock so American-sounding I expected the helicopter overhead to drop popcorn on the crowd. You can see why it was a hit so quickly.

Singalong catchy rock with the occasional HM shriek and guitar flourish, helped along by the peppy pop sensibilities of new keyboardman Cain.

The audience gets encores and the press gets a party — barbecue, more beer and time, if you want it, with the band. I want it. The only quiet place is in the back of a nearby van where Journey members file in one by one and say a few words in the microphone.

PART 5. A LONG DAY'S JOURNEY.

First a bit of history. The name was tagged on them by chance — either the winning entry in a Name the Group contest or a last-minute suggestion by the office manager, whichever you prefer. The group was suggested by manager Herbie Herbert. Bassist Ross Valory was in a Haight-Ashbury band called Frumious Bandersnatch, then keyboardist Gregg Rolie played with William Penn & His Pals and Neal Schon was in high school, about to switch from clarinet to electric guitar.

While Valory moved to the Steve Miller Band, Rolie was helping then-unknown Carlos Santana to form a band and Neal Schon was becoming something of a guitar virtuoso. Aged 15, Eric Clapton invited him on tour. He joined Santana and took drugs instead.

"Those years were crazy," recalls the tiny wiry guitarist. "We lost many brain cells a long time ago. Probably when I was 19 I really peaked on

JOURNEY (from left): Ross Valory, Steve Perry, Neal Schon, Jonathan Cain, Steve Smith. Pic by Chris Walter.



OF THE NORTH

by Sylvie Simmons
in San Francisco

my craziness and something in my body said, 'wait a minute, pull yourself back man, if you keep on doing this you're not going to live much longer.' So I keep a low profile when I can. They say your brain cells come back if you don't abuse yourself every day. We're pretty respectable now."

From self-abuse the entire band has turned to a pretty strict keep-fit regimen suggested by their manager. "Not that you don't get plenty of exercise onstage."

But back to those days of flinging TV sets through hotel windows (yes, Schon admits to having done this, even confesses that "once in a while the urge still comes over you to pick one up and — I shouldn't say this". Santana broke up, not particularly amicably, and before it put the pieces back together, Neal moved on to Graham Central Station where he met Herbert and was talked into forming a group with Valory and Rolie.

Along with George Tickner and drummer Prairie Prince of Tubes fame ("a very short experience," according to Valory. "He was never really committed to it — he recorded our first demo album which no one has ever heard") they formed a free-form progressive rock band.

By the time it became called Journey it got a new drummer, Aynsley Dunbar from the Mothers of Invention and his own Aynsley Dunbar's Retaliation, a record contract and a debut album, 'Journey'.

Two more interesting and very Northern California-sounding albums went nowhere. Then came Steve Perry to replace George Tickner, and the first of the platinum albums, 'Infinity', a departure from the old spacey sound; doing a Foreigner as many put it; "Trying a different

concept" according to Neal. "There's nothing wrong with being commercial. It's just another way of saying you're successful, getting a wider audience."

"There's a brand new audience out there, a totally new generation. A lot of kids who've never heard of Cream or Jimi Hendrix and they don't hear Led Zeppelin anymore, and they want to hear something like that, something out of the same era but new. I don't think what we're doing now is a cop-out. I don't care what they say about you. You know who you are."

Steve Perry, the Californian of Portuguese descent with the Cher hairdo and the killer vocal chords, was in his first rock band at 13, left home for L.A. to be a star at 18 and was in a group called Alien Project, about to be signed to CBS until a member was killed in a car crash. The record company mentioned that another of their groups was looking for a singer.

"I sent them some tapes," says Steve, "and went on the road with them while they were touring with ELP. Neal and I started writing songs straight off. Next thing I know they asked me to join the band and we went straight into the studio and worked on 'Infinity'."

His arrival gave the band a whole new focus, for the first time more vocal than instrumental based. And for this low-profile bunch, his "poncing around the stage" (Jonathan Cain's words, not mine, honest) grabbed them out of anonymity and into radio mass-acceptance.

"We wanted to do something different," says Neal. "We were on the road so many years not really being successful in what we were trying to do, even though we liked it. Finally we realised that we had to make a change so that we could get through to everybody. We wanted to be an international band that all sorts of people could understand. Not just musicians' music... I myself wanted even harder rock," he confesses later, "but I'm happy with the sound right now."

Even dedicated musicians like to eat and sign autographs once in a while and Neal was won over.

Aynsley Dunbar wasn't won over. "He was just gritting his teeth and doing it," according to Neal. Because of his background, progressive-jazz-rock, "he couldn't get the concept; he couldn't feel good doing it. He complained constantly. He's better off where he is now." (Jefferson Starship).

His replacement was 25-year-old Steve Smith who got to know them when he was drumming for Montrose, Ronnie's band, that was supporting Journey on a tour at the time.

Several platinums later, co-founder Gregg Rolie upped and left. A bit like having a tooth pulled, according to Valory, "personally through missing him and giving up all we'd been through together, but musically, as far as the group goes and the career goes, not difficult at all. He was tired of going on the road for years and years; he wanted to do other things like have children and spend more time writing and recording."

"For our end of it, it was fairly smooth in acquiring Jonathan Cain in that he's even more versatile than Gregg and in that he sounds like he's been with us for a while, at least that's the way it seems to me. So it wasn't such a traumatic experience as it could have been."

Cain was nabbed on another tour. At this rate soon-to-break bands will be holding lotteries to get a position as Journey's opening act. When Gregg left, Journey "didn't have to look too far. It seems", says Valory, "that the people who end up joining the group end up being around the group first. An expression, ah, California! 'of What Was Meant To Be.'"

"It feels good to be part of Journey, an American Institution," Jonathan tells me later, "but I did cut my teeth — pardon the pun — on some very great music, and I think the Babys have probably been the most misunderstood band, and someday people are going to realise that we did make some good and serious attempts at making statements and musical concepts, and I'm proud that we went out on a high note. The Babys, if we'd been called anything else, if we'd been

called The Adults, we would have sold more records. It's just the name — ah — sucks. It's just the way Fate had it I guess. We toured with Journey and I'd say probably the Babys are the reason I'm here today."

And was he a Journey fan before he joined the band, I wondered?

"I liked a certain essence of them. Some of the things I hated."

Like?

"The ponciness of the band. They seemed to pounce around a lot, you know, sometimes it looked strange to me. I was on tour and I'd think, 'I don't like the way he (Steve) is dressed, I don't like the way he's even acting, you know. It just needed to be toughed up, to have some mud thrown on it and get more gritty and be more open."

"All the things I don't like are slowly going. There's just a different attitude with the band. It's a little tougher, a little freer, more of a street sound. I guess it's a different combination of people changing the chemistry in a band, like when Rod Stewart went through all those changes with all those different bands. That's what's happening now. We know what rock and roll is and we know who our audience is and it's a blue-collar band."

"This band has a tremendous opportunity to say stuff to people, you know, like the Who does, and I think we're in that sort of league. We could go into the Zeppelin league."

"I want to do that, I want to make it a working-class concept that we write songs for people who go to work every day. That's what I did before I joined the Babys — I worked for Manpower stacking beer cases and sweeping stores in a stereo shop and coming home so tired that I didn't even have the strength to touch the piano, and now when I'm up there onstage those things are just background. It wasn't easy. But it was either push a broom or sing top 40 songs and I'll push a broom anyway."

TALKING Top 40, Cain's listed as co-writer on every one of the new songs. He wrote their first hit single from 'Escape' as well.

He was a bit surprised at the early acceptance in the songwriting department but found out "this is a great kind of family unit and we don't get into those head-trips."

You see it in the band offstage and in the people who work with them, who've worked with them a long time, who look as happy as gurus most of the time and go much further out of their way to be nice and helpful than most in this business. Even though you know deep down inside that that's one of the points of this kind of industry trip, to let you spend time with the band, get to know them, find out what nice people they are and the rest, not be so inclined to take potshots, you can't help but like them and you don't begrudge them success.

Journey the public performers have gone down amazingly well as always at the festival. Journey the artists are working on various solo projects. The band worked on the soundtrack to a Japanese fantasy film (performed by French actors and dubbed in Japanese for some reason, a strange story about people falling in love and turning into birds).

They hired the Tokyo symphony orchestra with Neal's father Matt Schon conducting. Steve Smith has been doing studio work, recording with Tom Costa who played with Santana, and has been jamming with Jan Hammer. Neal's making a record with Jan Hammer and working on more soundtracks with Ross Valory, who's just worked with a group called Thousand Lights (made up of ex Journey members).

PART 6.

"We feel like a real band now. There will be no more changes in line-up. We're all very close and we're all on the board of directors of our company. We sit down and make decisions like business men do. I can't see myself out of work for a while. I think we have a long future ahead." (Neal Schon)



JOURNEY

Neal Schon

pic by Chris Walter





STARS
AND THEIR
CARS

Philip Lewis
of Girl

pic by Ross Hallin

THE GIRL ARE BACK IN TOWN

**An interview
with
Philip Lewis**

GIRL ARE BACK! After a much too long hiatus from this crazy business where at times it seemed almost certain the group's days were definitely numbered — with tales of the band being dropped by their label and management — Girl made a surprise comeback by playing two nights at the Marquee (their first live show of this year).

And judging by the crazed, enthusiastic response from the audience, they are back with a vengeance. With an album and single due to be released sometime in October the boys are definitely back in the saddle, and about time too!

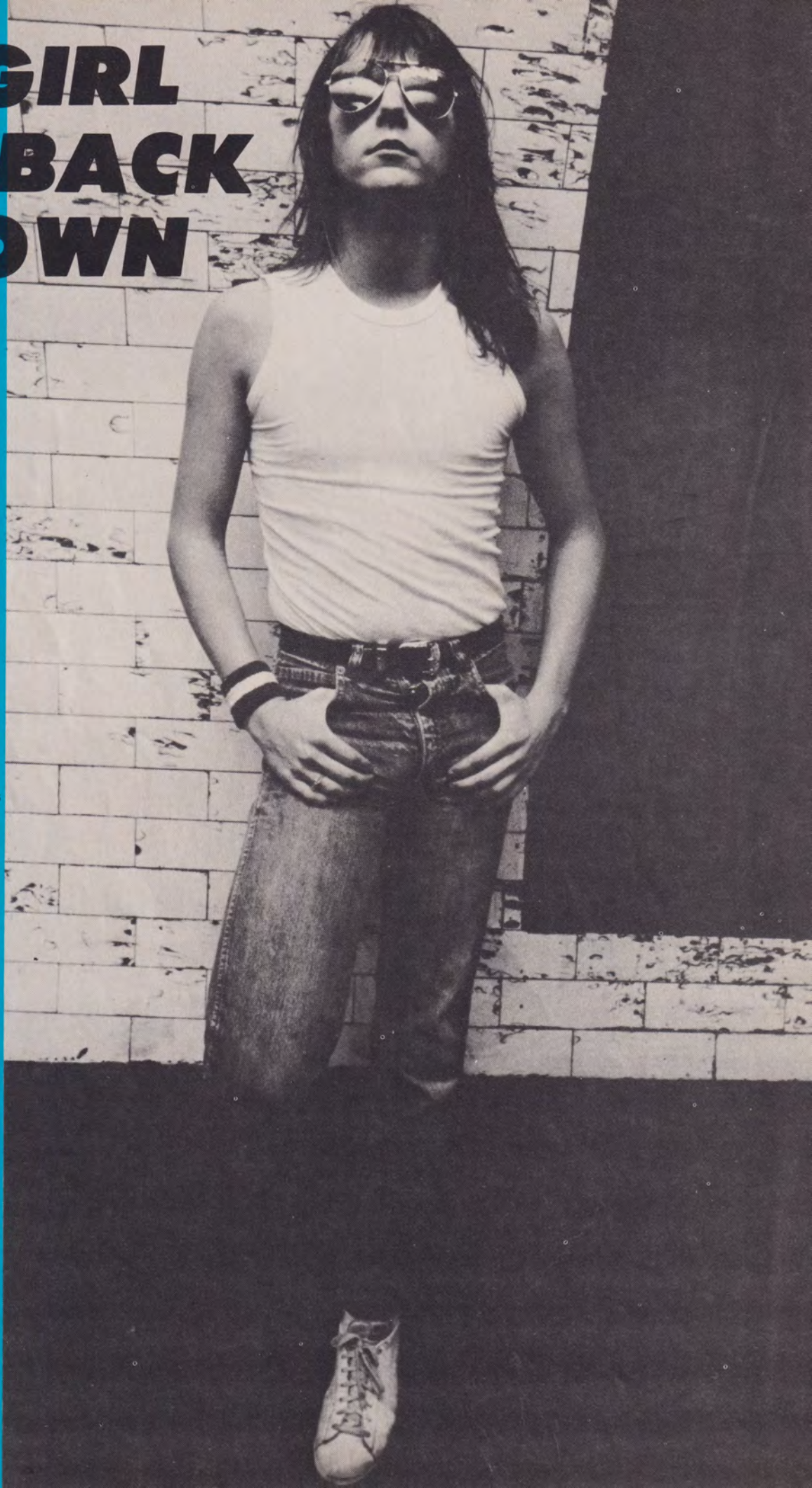
GIRL!? some of you may exclaim in total horror. What's a bunch of posing creampuffs who look as if they've been vandalised by a clan of psychopathic Avon Ladies doing in a raunchy, macho magazine like this?

Well, before you decide to turn over in search of a full colour picture of some possessed, wild-eyed neanderthal guitar hero brutally attacking his axe in a stereotype pose, stick around for a while and let me try and change your minds about a group that in the past seem to have been misunderstood by both the media and some audiences with preconceived ideas as to what is and isn't HM.

Sure, initially it seemed like this group had conned their way into the business, with stories of them signing a contract on the strength of a video, when they barely knew how to stick a guitar lead into a socket.

There's no doubt that their company *did* pull every string to make sure they were noticed. Ask lead singer Phil Lewis, he'll admit that and more.

But the fact is: what once may have stunk of high powered hyping has now become a fully



fledged band and the two Sold Out nights at the Marquee proved that without a shadow of a doubt.

They played some of the meanest, hard edged heavy rock that you're likely to hear this side of Van Halen. It was rock and roll played with the sass and class sophistication of groups like Aerosmith in their heyday and without make-up too!

With a new drummer in tow, replacing the illustrious Brillo, in the form of Pete Barnacle (ex Gillan, Broken Home) they stunned their fans with a repertoire which in no way indicated that they hadn't been on stage together for almost a year.

Both guitarists Phil Collen and Gerry Laffy have become much tighter, more fluid and dynamic, while bassist Simon Laffy along with Barnacle provided a solid rocksteady backdrop for an overall sound that proves once and for all that Girl have learnt to play their instruments.

Out front Lewis looks less limp, more powerful. He is still brash and as cocksure as ever but his performance relies more on vocals than sheer visuals.

The new material is years ahead of their first album 'Sheer Greed' (which I personally thought was quite an impressive debut by any standards although it lacked any real depth or personality). The group now seem to know what they want to play, they have a direction, which they seemed to lack before.

Judging by the response of the audience, some of whom had come from as far as Manchester and Newcastle, they've made the right moves even though it's taken so long.

"I really missed gigging at times, but it was really for a good reason, we were either recording or sorting out something else. But I must admit that it's great to be working again," announced a jubilant Phil Lewis.

IN FACT since you last saw or read about Girl, they have, by all accounts, gone through the Dante's Inferno of the music business.

They lost their management, had altercations with their label (which have now been settled more than amicably) and at one time there were a lot of people wandering around with a bitter taste of cynicism in their mouth.

Crippled by lack of funds some members were forced to move back home while others resorted to various hustles in order to exist for a living. But through it all Girl stuck together, which is quite admirable for a band so young in age and experience.

To a degree Phil now feels that he's benefited from his experience, in as much that it's strengthened his belief in the group and it's given him a much clearer perspective of the business he's working in. Mind you, I don't think he would relish the thought of going through it all over again.

"I don't believe any band has had such a hard time as us. In a way I suppose we set ourselves up for it," Lewis admitted when I interviewed him round at his less

than modest abode.

"There are some people that we will never win back, because they didn't want to know in the first place. That's OK, I'm looking for a completely fresh audience along with the people from the old era. Whoever's into it-great. I'm not trying to convert anybody. The change in the band was down to us, not because we were forced to change."

The band were, obviously, pleased by the response they received at the Marquee, and the fact that they managed to pack the place proved the group still have quite a strong, almost cultlike following.

"Well we have got people who are into the band and we haven't played for so long I don't think they knew what to expect, but they still turned up. The interesting thing was that not one person came up to me after and said 'well, what happened to the make up?' They didn't even notice we weren't wearing it."

"The whole make up / hype thing has gone. I think a lot of bands when they go on and want to do something they can't do very well hide behind masks, behind clothes and I guess we wore make up, but we got into a lot of trouble for it, too much trouble, 'cause it really isn't that serious. But that's all gone now."

Phil admits that the group are still very image conscious.

"We have become quite fit. We want to come over strong and healthy... not straight. Image is important. We like rock and roll hard rock, even HM. But I don't want to be that singer in the tight leather jeans and denim jacket. It's important to come up with something new. I really want rock and roll to become fashionable again."

Do you think that rock and roll is unfashionable at the moment?

"I don't think it ever has been fashionable. You have the cult following but I want it to be as big

as the Adam And The Ants thing and I want us to be the rock band that's brought rock'n'roll back into fashion."

What other bands do you classify as R&R then?

"Van Halen, to a certain extent they've done it in America although they only have a strong cult following over here... it all comes down to singles."

Which is what Girl plan to release by the end of September. Called 'Through The Twilight'. Putting Philip's comments about R&R aside for the moment, this number is about as heavy as they come, although its hook and melody (reminiscent of Van Halen's 'Mean Streets,' as it happens) is strong enough to get commercial radio airplay.

The single is going to be a picture disc and I wondered if this wasn't the sort of hype Girl were trying to avoid.

"I don't know. Jet are only producing a certain amount of picture discs... yes it's a hype, but it's better than a free patch. Actually I wanted to give away a free Durex with every single. I think picture discs are OK if someone's into the band, they can collect them whereas normal singles tend to get thrown away."

The new album is called 'Wasted Youth' and depending on the reaction to both a series of British dates will follow. Both album and single were produced by Nigel Thomas, whose name you've probably already seen on the last couple of Saxon releases.

"During our period in limbo we went to Japan, got some money together came back and recorded some demos. Originally we went to Nigel Thomas for some advice on management but when he heard the tapes and saw the band he was so impressed that he managed to persuade Don (Arden, boss of Jet) to do something with the band."

"We had developed and matured. I think people thought

we would break up when we were having a hard time. When everything went quiet a lot of people thought 'that's the end of them'. No chance. Jet could see our standard of writing had improved, we had all been influenced by a lot of things."

"While we weren't gigging we were seeing a lot of shows, meeting up with a lot of bands and doing sessions, and we learnt a lot of things from it, musically. We also had plenty of time to do demos as we weren't having pressure put on us to bring product out."

"Phil was playing with a few bands, new bands that wanted him to play guitar and produce. Gerry was working with his brother who's a jazz musician, I was just writing, meeting writers. There's this person called Fran Landesman, she's a poet, well a lyricist. She has written a lot of really good stuff. We've been getting into some of that."

"I've also been selling cars! I love selling cars it's kept me going."

Would you buy a used car from this man? If so check out 'Stars And Their Cars' on the preceding page of this mighty organ.

Apart from some forthcoming shows with the Mighty Ozzie, the band would also like to stop doing support gigs and not for the obvious egotistical reasons...

"It's usually a waste of time and money because people usually go to shows to see the main band. I would rather play to a much smaller audience that were into the band, than play a huge hall where they don't like us, the way we look and the way we sound. I can't think of a classification for us."

'We Are A Rock And Roll Band' is the title of one track off the new album. 'Nice'n Nasty' is another. And that just about neatly sums Girl up.

PETE MAKOWSKI



JIMI HENDRIX

a discography
by Tony Mitchell

JIMI HENDRIX, who died exactly eleven years ago, was the first true axe hero.

In the late 60s, when he burst on to the scene with a ferocity of showmanship and musicianship never before encountered, rock was going through some important changes made possible by the new technology of very loud amplification and crude but effective stage toys like the fuzz box.

With the discovery of feedback and distortion, and the possibilities they offered for the creation of a loud, singular and *sustained* voice for the guitar, a new breed of player was emerging — a breed who began to approach the electric guitar as a solo instrument with the same scope for expression as, say, the saxophone.

All it needed was for someone to come along who really knew what he was doing, and that someone was Jimi Hendrix.

Today the visual and aural histrionics Hendrix pioneered are familiar enough to rank as clichés. But imagine the effect of experiencing them for the first time!

And remember the stagecraft was just the icing on the cake. It was the *music* which ultimately blew your mind — not the phallic symbolism, string biting or amp smashing. It was the searing beauty of an extended, climactic solo, the prettiness of an unexpected break, the power of a manic chord sequence, the contrast of a gentle melody line, the humour and enigma in the lyrics.

These are the qualities many guitarists still strive for today, but in his field, Hendrix

continues page 34





from page 32

has never been matched.

Only five 'legitimate' albums were released during his lifetime but a wealth of material followed his death, much of it worthless — pure exploitation.

The following discography is an attempt to acquaint the reader with all the official material — practically the whole of it still available either on Polydor or Reprise — and to give some indication, albeit brief — of the availability of 'other' recordings.

For reasons of space the album entries don't include exhaustive track listings, except to minimise confusion where tracks are duplicated — for example on the live albums.

But I have thrown in a few interesting snippets of background to the recordings and I've offered assessments of relative quality — subjective, obviously, but at least based on having been a Hendrix addict from the first time I heard 'Hey Joe' in 1966, and with, I believe, broad support from others in a similar position.

Because of the many issues and reissues, catalogue numbers have been omitted to avoid unnecessary confusion.

At a time when the charts were full of beaty pop tunes and close harmonies with the Beatles reigning supreme, 'Hey Joe', on Polydor, was a major revelation with its powerful melodic guitar work dominating the whole song in a way guitar had never dominated before. It was released late in 1966 shortly after ex-Animal Chas Chandler had brought Jimi to the UK, having spotted him playing in a New York club where he was left in little doubt about the man's incredible potential.

Chandler and partner Mike Jeffery became Jimi's co-managers and helped him form the Jimi Hendrix Experience with Mitch Mitchell on drums and guitarist-turned-bass-player Noel Redding. 'Hey Joe' established The Experience as real contenders in the burgeoning 'underground' movement. Two more singles — the gut-wrenching, acid-head paranoia of 'Purple Haze' and the diametrically contrasting gentleness of the Dylan-influenced 'The Wind Cries Mary' — soon followed, with a debut album close on their heels.

'ARE YOU EXPERIENCED' (Track).

Recorded in London at Kingsway, Regent Sound and Olympic Studios

in late '66/early '67, this album showcased a surprising range of emotions from the raw power of tracks like 'Foxy Lady' and 'Manic Depression' through the bluesy 'Red House' and the gentle sweetness of 'Waterfall' to the experimental and mystic 'Third Stone From The Sun' and the uninhibited sexuality of the title track.

It was a disturbing, stimulating album which you either loved or hated but certainly couldn't ignore. It showed that Hendrix had already pushed the horizons of guitar playing beyond what many believed was possible. His US label Reprise released a slightly different version of the album with 'Purple Haze', 'Hey Joe' and 'The Wind Cries Mary' replacing 'Can You See Me', '3rd Stone From The Sun' and 'Remember'; the tracks were generally a couple of seconds longer too.

'AXIS: BOLD AS LOVE' (Track)

Recorded at Olympic in '67, the Experience's second album undoubtedly established them as the seminal psychedelic rock band. Technically the production was pretty advanced, Jimi experimenting with devices like the Leslie rotary tone cabinet to enhance his guitar sound. The album was originally released in gatefold sleeve with a colourful Indian mystic/cosmic cover illustration; it came with a lyric sheet which was omitted from later versions.

The songs showed strong Dylan and Beatles influences and revealed the true extent of Jimi's abilities as a lyricist. After a joke intro track, 'Up From The Skies', in which Jimi played around with one of his favourite 'creation myths' about being a visitor from outer space, the listener was plunged straight into the full, evocative majesty of one of the classic Hendrix tracks of all time — 'Spanish Castle Magic'.

The album which also contained one of the era's classic live songs — 'Little Wing' — was a complete cosmic fantasy, a perfect expression of the vibes generated by those strange days. Both this album and 'Are You Experienced' have been repackaged several times and are currently available together on Polydor as a double.

By the time 'Axis: Bold As Love' was released, the Jimi Hendrix Experience had also become well established as a headlining act. Their first UK tour had been in March '67 on a bill topped by the Walker Brothers and including Cat Stevens and Englebert Humperdinck, the opening night of this tour featuring the allegedly spontaneous setting - the - Strat - aflame - with - lighter - fuel incident which was to help fan the flames of controversy surrounding Jimi in the national press. His first headlining tour also featured the Pink Floyd and the Nice on a distinctly more underground-oriented bill. Soon after that came the famous appearance at the 1967 Monterey Festival and the infamous, short-lived support slot on the Monkees' US tour.

1967 ended with Britain's first real superbill when a cornucopia of big names topped by Hendrix were

gathered together at Olympia for *Christmas On Earth Revisited*.

'ELECTRIC LADYLAND' (Track double).

All had not gone well for Jimi in '68. Busted in Sweden for smashing up his hotel room and panned in the States on his first proper US tour, he was obviously suffering from the pressures of conforming to his by then overplayed 'wild man of pop' image. But 'Electric Ladyland', his first self-produced album, gave him a freedom not enjoyed in studio nor on stage before.

Recorded mostly in LA at the Record Plant and in London at Mayfair Studios in '68, the apparent looseness of this two-record set was in marked contrast to the tightly packed tracks on 'Axis', and Hendrix immediately attracted accusations of self-indulgence. The original cover, featuring a bevy of naked ladies unattractively photographed, itself caused controversy, and the album was later released as two single lps with new cover art following a safer cosmic/sci-fi theme.

The album was remarkable for its complex guitar and vocal parts and the pioneering use of new studio effects like flanging which could be heard on tracks like 'Long Hot Summer Night', 'Gypsy Eyes' and 'House Burning Down'. It contained one Noel Redding number, 'Little Miss Strange' (Noel had also written 'She's So Fine' for 'Axis') and two other non-Hendrix compositions — a superlative version of Dylan's 'All Along The Watchtower' and a rockin', roarin' rendering of the Earl King song 'Come On'.

In a new departure the album also included an extended and very relaxed studio blues jam called 'Voodoo Chile' which, owners of the Reprise version could discover from the sleeve notes, involved the not inconsiderable talents of Dave Mason, Stevie Winwood, Buddy Miles, Jack Cassidy, Al Kooper and Chris Wood. But it was the manic 'Slight Return' version of this number which became Jimi's latter-day anthem and, indeed, provided his most fitting epitaph.

'Electric Ladyland' also included 'Burning Of The Midnight Lamp', which had already charted as Jimi's fourth hit single and, incidentally, marked the debut on record of the wah-wah pedal. Self-indulgent this album may have been, but then self-indulgence for Hendrix was a luxury which could hardly fail to produce a creative masterpiece.

The Experience officially disbanded, save for the promise of one or two special events, in November 1968. Mitch and Noel both wanted to do their own things and Jimi wasn't about to argue, even though 'All Along The Watchtower' was riding high in the charts at the time.

'SMASH HITS' (Track).

This was an anthology of Hendrix's first four hit singles — A and B sides — and it was filled out with four popular tracks off 'Are You Experienced'. The Reprise version had a different selection, was of slightly superior quality with each track lasting a couple of seconds longer, included a version of 'Can

You See Me' with lyrics different to the Track version, plus a totally different — many say better — version of 'Red House' with reverb and echo on the guitar and a generally more fluid approach to the soloing.

'Smash Hits' was not just a convenient way of catching up if you'd missed the first few singles, but it was also a vital gap filler since no further album was to emerge until the release of 'Band Of Gypsies' in 1970. In May 1969 Jimi had again been busted — this time for drugs in Toronto — and the affair hung over him until his acquittal in December of that year.

'BAND OF GYPSYS' (Track).

Jimi's new group — Buddy Miles on drums and one time paratrooper pal Billy Cox on bass — made their debut on New Year's Day 1970 with two concerts at the Fillmore East from which this album was compiled.

The elpee was controversial for a number of reasons — the technical quality was plainly not up to what one had come to expect from a musician so demanding in the studio as Jimi, the music was very different with Buddy Miles' soul influence coming through strongly, and to top it all there was that gross 'doll' cover.

It wasn't easy to reconcile the laid back feel of Miles' drumming on tracks like 'Power Of Soul' and 'Message To Love', with the customary fiery fills of Mitch Mitchell's technique, nor Miles' lightweight vocals with the more sensual Hendrix singing style, and even though Jimi's playing was imaginative and frequently enhanced by new stage effects — a Univibe phaser and a ring modulator — something was missing.

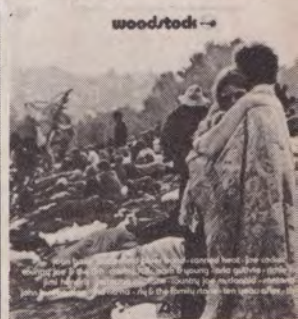
Later we learnt that the properly mixed masters had not been available for the initial UK pressing of the album and that the whole thing only saw the light of day in order to meet Hendrix's album commitment.

The 'Gypsies' line up didn't gel. Miles left and Mitch rejoined but Billy Cox was retained on bass. For Europe the next sign of Hendrix was not to be until August 1970 when he was lined up to top a star-studded bill at the third Isle Of Wight Festival.

For loyal British fans it was to be the big comeback, the chance for Jimi to prove to everyone that he was still Number One. But many of those looking for the same magic the Experience had weaved in its first year were disappointed; Jimi was tired, and some said uninspired.

He looked much older; the rigours of the last four years had certainly taken their toll on his appearance — but there was a new sensitivity there too. The flashy pyrotechnics of the early stage shows were long gone, but there was something about the way the guitar and the man seemed to fuse on the big open air stage that made the visual side of his performance more genuinely expressive than it had ever been. A short European tour followed the Isle of Wight gig and Jimi was back in London in early September.

continues page 36



HENDRIX

from page 34

On Wednesday 16th he jammed with Eric Burdon's new group War at Ronnie Scott's.

On Friday 18th he was dead, from inhalation of his own vomit after imbibing a fatal cocktail of booze and barbiturates.

While a suitable period of 'mourning' was overtly maintained several different record companies were scrambling around for tapes in their possession to put out 'in dedication to the memory of Jimi Hendrix' (translation: to cash in).

'CRY OF LOVE' (Track).

This was the first official posthumous Hendrix album, but since the majority of tracks were complete or nearly so, it is generally considered to be at least as good as, if not better than, the material released while Jimi was alive.

There's evidence that some of the songs were intended for different projects but there's an overall progression evident in the style of writing, playing and production which allows the songs to sit quite comfortably next to each other.

The hard-edged, manic side of Hendrix was still to be found in tracks like 'Ezy Ryder' and 'In From The Storm', the gentler man was well represented by 'Drifting' and 'Angel' (which Rod Stewart later covered); you could find a touch of country, soul and sci-fi too, not to mention a particular introversion on 'My Friend' and 'Belly Button Window' which with hindsight was easily interpreted as signifying a desire to return to the void.

Billy Cox played bass throughout the album and Mitch Mitchell drummed on most tracks; other contributors included Steve Stills, Kenny of The Fugs, Paul Caruso and Ken Weaver.

'RAINBOW BRIDGE — THE ORIGINAL MOTION PICTURE SOUNDTRACK' (Reprise).

After the undeniable quality of 'Cry Of Love', 'Rainbow Bridge' had a distinct feeling of incompleteness about it, although the material includes classics like 'Dolly Dagger', 'Hey Baby (Land Of The New Rising Sun)' and a live version of 'Hear My Train A Comin'' (which, with different lyrics and emphasis, sometimes transformed itself into 'Gettin' My Heart Back Together Again').

The album came from the Chuck Wein movie released in 1971 in which Jimi, Mitch and Billy featured.

'ISLE OF WIGHT' (Polydor).

From Jimi's last official UK appearance and released in May 71, this album contains a small selection of what was recorded at the festival. Tracks are 'Midnight Lightning', 'Foxy Lady', 'Lover Man', 'Freedom', 'All Along The Watchtower' and 'In From The Storm'. Two more low tracks — 'Message To Love' and 'Dolly Dagger' later appeared on

Columbia's low/Atlanta festival triple and a Polydor 'Rare Tracks' album (2482 274) respectively.

'HENDRIX IN THE WEST' (Polydor).

Released January 72, this was a live album recorded mostly at a Berkeley, California concert in May 1970 but also including 'Voodoo Child' and 'Little Wing' from the Albert Hall (and not San Diego as claimed), plus 'Red House' probably from San Diego. The Reprise version has sides one and two transposed so the album starts the way later concerts usually did — with 'Sgt Pepper'. Other tracks: 'Johnny B Goode', 'Lover Man', 'Blue Suede Shoes', 'The Queen'.

'WAR HEROES' (Polydor).

A mixed bag of incomplete studio cuts and just plain messing about which suggested the end of worthwhile Hendrix material was already very near. Interesting tracks are 'Bleeding Heart', 'Tax Free' and 'Izabella' but 'Stepping Stone' comes closest to evoking the true Hendrix spirit.

'LOOSE ENDS' (Polydor).

An apt title if ever there was one for various outtakes and other bits and pieces, some of which later resurfaced on the Alan Douglas albums, all dressed up but with nowhere to go. The versions of 'Electric Ladyland', 'Jam 292', 'Burning Desire', Dylan's 'Drifter's Escape' and 'I'm Your Hootchie Coochie Man' are not available elsewhere.

'HISTORIC PERFORMANCES RECORDED AT THE MONTEREY INTERNATIONAL POP FESTIVAL' (Reprise).

With side two devoted to Otis Redding, side one of this live album includes creditable recordings of the Experience performing 'Like A Rolling Stone', 'Rock Me, Baby', 'Can You See Me' and 'Wild Thing'.

'WOODSTOCK' (Cotillion).

'Star Spangled Banner', 'Purple Haze' and an instrumental solo were the Experience's contribution to this first live album from the historic American festival, and occupy part of side six of this triple set, released on Atlantic in the UK.

'WOODSTOCK TWO' (Cotillion).

Side one of this double is occupied by 'Jam Back At The House' (which crops up on the 'War Heroes' studio album as 'Beginning'), 'Izabella' and 'Get My Heart Back Together' (aka 'Hear My Train A Comin').

'SOUND TRACK RECORDINGS FROM THE FILM JIMI HENDRIX' (Reprise).

Most of the material on this double album is available elsewhere. Exceptions are the interviews which end each side, 'Machine Gun 1' live from the low (7.45 mins extracted from 23), 'Hey Joe' from Monterey, 'Purple Haze' from Berkeley, the acoustic guitar version of 'Hear My Train A Comin' and 'Red House' from the low.

'EXPERIENCE' (Ember).

This is an album of soundtrack recordings from the Albert Hall

concert of Feb 4 1969, poorly mixed and accompanied by erroneous sleeve information. Tracks are 'The Sunshine Of Your Love', 'Room Full Of Mirrors', 'Bleeding Heart' and 'Smashing Of Amps'. Rocky, Dave Mason and Chris Wood guested with the Experience.

'MORE EXPERIENCE' (Ember).

Almost the ultimate rip-off album. Despite the sticker proclaiming the contents as 'never before released', the tracks here can be found elsewhere, often in more complete versions and some of them even on the previous Ember album!

'CRASH LANDING' (Polydor).

This was the first of four albums put together by producer Alan Douglas who was given artistic control by the Hendrix Estate and proceeded to 'finish', using session musicians, various unfinished Hendrix tracks in the apparent belief that he was doing it just the way Jimi would have wanted it.

His determination to get 'below-standard' material like 'War Heroes' withdrawn in favour of his own 'quality controlled' product sounded a fine idea until you actually heard the results. 'Crash Landing' sounded every bit as patchy and unfinished as 'War Heroes' or 'Loose Ends' and the only vaguely distinctive new song was 'Somewhere Over The Rainbow'.

'MIDNIGHT LIGHTNING' (Polydor).

This second Douglas album boasted more consistent but poorer quality than its predecessor. Neither album compares with the standards achieved on albums released during Jimi's lifetime.

'NINE TO THE UNIVERSE' (Polydor).

The fourth and possibly final Douglas project (the third was a compilation — see below), this was the much-vaunted 'jazz' album that was supposed to be the great revelation of new directions taken by Jimi just before he died.

It was taken from a series of studio jams involving John McLaughlin, Tony Williams and Larry Young, but neither McLaughlin nor Williams appears on the album, leaving Young to hold the 'jazz' fort in what was basically just another disappointingly incomplete set of instrumental tapes.

COMPILATIONS

Many, many compilations and anthologies have been issued and reissued over the years by Polydor and other labels. Most of the Polydor ones are still available and notable among them — surprisingly in view of his track record, you might think — is the Douglas double lp set 'The Essential Jimi Hendrix', which collects together a prime selection of 23 numbers from the official albums and undoubtedly represents a 'best buy' if you're looking for a single, representative Hendrix package. This gatefold album also offers copious sleeve notes.

At the other extreme, and also

released briefly in Britain by Polydor (in September '80) though now deleted, is the 12-album boxed set (containing everything up to 'Midnight Lightning'). Both these collections offered the bonus of the previously unreleased single track 'Gloria'.

ALBUM GUEST APPEARANCES

Jimi can be discovered playing guitar on 'Stephen Stills' (Atlantic, 1970), 'Love's 'False Start' (Blue Thumb, 1970), 'McGough & McGear' (Parlophone 1968) and 'Eire Apparent's 'Rock 'N' Roll Band' (Polydor 1967), which he produced. He also produced Cat Mother's 'Night Giveth, Night Taketh Away', produced and played on 'Electric Church' by the Buddy Miles Express and played on Timothy Leary's 'You Can Be Anyone This Time Around'.

SINGLES

All A and B sides are still available on albums, with two exceptions. First is 'Stepping Stone / Izabella' (Reprise) a band of Gypsies single with arguably better versions of these songs than those on 'War Heroes'. Second is the same line-up playing 'Little Drummer Boy', 'Silent Night', 'The Last Post' and 'Auld Lang Syne' which Alan Douglas put out as his private Christmas record in 1975 (probably recorded at the Filmore East with the audience mixed out).

THINGS TO COME

So much controversy surrounds the existence or non-existence of studio and live tapes which supposedly could be released that to discuss them here would, I feel, only increase our ignorance. However, one or two points are worth mentioning.

Supposedly there's an album called 'First Ray Of The New Rising Sun' on the way, as well as a 'Live At The Los Angeles Forum' lp. The likelihood of the fabled 'Black Gold Suite', which some say was nothing more than a bunch of demos, ever being officially released continues to rely at the very least on their return by whoever stole the tapes.

Other material in the possession of Alan Douglas will allegedly not be released. But no doubt 'new' stuff will continue to turn up from less legitimate sources in dribs and drabs for many years to come.

CREDITS

Most of this information has been compressed from the discography section of my Hendrix feature published in *Sounds* September 17 1977 issue but updated to take account of new releases, other new information.

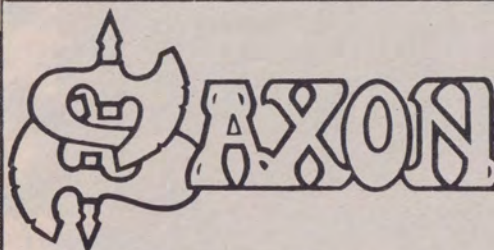
Caesar Glebbeek and Dan

Foster of the Hendrix Information Centre in Amsterdam supplied a mind-numbing amount of data which made that feature possible, and so naturally I am indebted to them for providing the basis of this updated discography.

My thanks also to Tony Turley who supplied valuable information about recent and forthcoming releases in America.

Next month: the bootlegs

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STRIKTLY FOR K

MC5 'High Time' (Atlantic SD 8285)

THE MC5 (it stood for Motor City Five) were the late 60's/early 70's politico HM band who make, even now, the agitprop posturings of punk rockers seem lame by comparison.

Machine guns and electric guitars slung over alternate shoulders, they allegedly ripped off thousands of dollars worth of equipment when ditched by Elektra after the troublemaking 'Kick Out The Jams' debut (the title track of which was recently covered by Blue Oyster Cult).

After recording the influential 'Back In The USA', this, their 2nd LP for Atlantic, turned out to be the last fling before the band fell apart in a flare of excess, jailings and self-immolation. The sleeve is laced with of-the-times diatribes against Nixon and poetic pap from group members, like this 'un from singer Rob Tyner: "Think of a world where ART is the only motivation". I smell students!?! But the music:

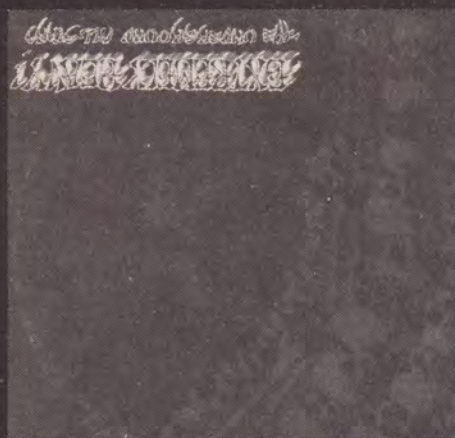
Bob Seger is among the local (Detroit, Michigan) guests, but the album is prophetic of the now in-vogue dabblings between jazz and rock; this *doesn't* mean the old 70's malaise of funky jazz/rock of the ilk seen in chicken-in-a-basket pubs, but hard, extended urban codas to hot as a bitch metal riff like 'Skunk (Sonically Speaking)' and the magnificent 'Sister Anne'.

Like The Stooges, MC5 were the missing link



between Heavy Metal and punk, being spiritual ancestors to the best of both genres. The combination of guitar heroes in Fred 'Sonic' Smith (now wed to Patti Smith) and Wayne Kramer, with yelping vocals and socially-conscious words from Rob Tyner make the formidable blend.

In 'Baby Won't Ya': "Vietnam, what a sexy war / Uncle Sam's the pimp, we're the whores!" Yep, the MC5 discovered and developed the notion that the ultimate riff makes a mighty vehicle. Reissue this, anybody?



THE UNDERGROUND ALL-STARS 'Extremely Heavy' (Dot DLP 25964)

THIS LATE-60's mystery outfit claimed to be composed of a dummer from Memphis, a lead guitar from England, rhythm axe from the depths of Greenwich Village, organist of legendary stature and a bass player from a mental hospital!

Whether any of this was true may never be known, since the producer was the ubiquitous Himmler of Hype, Kim Fowley. (see elsewhere on this page, for instance) the man who invented HM's first all-girl success, The Runaways.

The album, clad in a sleeve of near-invisible black skulls (a la The Velvet Underground's art/HM classic 'White Light/White Heat') by Grateful Dead artist Rick Griffin, is a package of instrumental absurdities that veers between the hilarious and the merely gross.

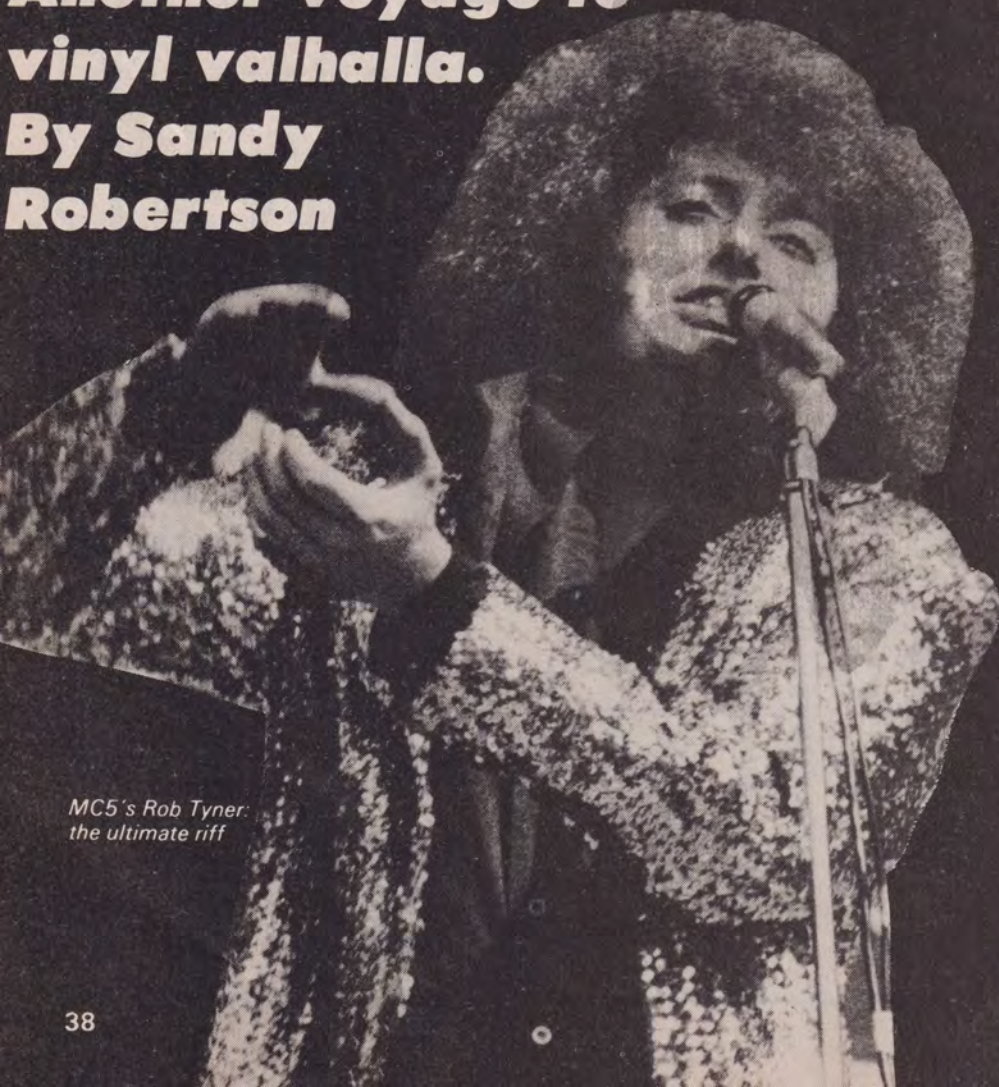
Can you dig 'The Hunter', or yet another searing plod through the labyrinths of 'Louie, Louie'? It's fun to hear just how *bad* all that pseudo-muso Heavy Metal can get if allowed enough old rope, the kind of inane trash that the live LP of Cream's 'Wheels Of Fire' set led to.

As these apes "get together to rip apart each others musical insides at an all-night torture session which you should find extremely heavy" (says the liners) it can be revealed all these years on that the lead guitarist on the session was not 'Tiny Tim (or) The Beatles', but Warren Zevon, the currently hot and acclaimed California hard-rock soldier of fortune.

It's *not* something he's proud of!!

'Writer of perhaps the greatest Kiss track of all time, 'Do You Love Me'!

Another voyage to vinyl valhalla. By Sandy Robertson



MC5's Rob Tyner:
the ultimate riff

SAXON •

... and much

ONNOISSEURS



THE SEEDS
'Raw And Alive'
(GNP s2043)

MUTATION is a funny business. Black bluesmen got copied by UK heavy groups, who in turn were role models for a host of American garage bands. Hence The Seeds, flowermetal punx from the summer(s) of love.

Albums like the marvellously inept and metallic 'Web Of Sound' propelled vocalist Sky Saxon and cohorts towards a dubious stardom back then, to the point where an obligatory 'live' one like this became a necessity. Subtitled 'The Seeds In Concert At Merlin's Music Box', this LP is rumoured to be no more than old studio trax with teenybop wet screams overdubbed on top.

Whatever the credibility rating, it's great to hear Saxon's fey Mick Jaggerisms pouted over the grinding, tinny melodrama-riffs of his pals. Particularly timeless is the 9 minutes (plus) clanking, 2-chord sex offence of 'Up In Her Room', cut down from its earlier 14 minute rendering (and I do mean *rendering*) on the 'Web' LP, not to mention the poetic 'Mumble And Bumble'.

Guitarist Jan Savage is deserving of special mention for the utterly *intuitive* fingerpicking throughout. Imagine The Rolling Stones pretending to be Blue Cheer and you've got this album in one. And check the back cover for pix of Saxon in his Rudolph Valentino 'Sheik' outfit, beating Steve Strange by more than a decade!

Sadly, these days Sky calls himself 'Sunlight', has a long beard, lives in a trailer with several naked girls, and sings songs about his dogs. I guess the liner notes might have warned us that the opportunism that prevailed before this record (when Sky changed the group's name to 'Sky Saxon Blues Band' for one cash-in disc) was about to give way to sincere awfulness of purpose.

"Upside down and turning around and wearing her funny frown — With one sinister glance the horse stopped his prance. For while riding through the night someone had stolen away the light. . . . And as a building towered on and upward through the sky, I saw a tree with an apple which was about to die and while the heavens dropped tears upon the blind, the Indian said 'Ugh', as they took away his land and gave him a gun to march with the others in a strange and different land . . ."

Etcetera! Better than Greg Lake, eh?!



MEAT LOAF
'Live'
(Epic AS 406)

WHILE YOU waited the 4 years between 'Bat Out Of Hell' and 'Dead Ringer', with only the Jim Steinman solo LP to console your tears, it might have been a bright idea for Epic to release this as a sop to the lovelorn.

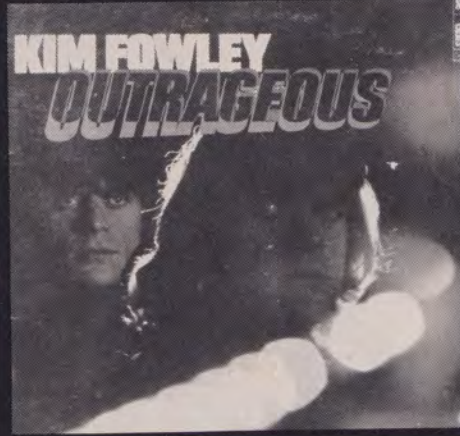
Recorded for radio station use well before Meat Loaf's throat fell apart, it contains a 1977 nightclub performance by Mr Loaf and his touring band of several tunes from the 'Bat' album.

The fact that there was no new material could be the reason a live set was never issued to the public, or it could be that the group versions of songs like 'All Revved Up With No Place To Go' are rougher and more guitar-dominated than the studio/hired-genius originals which featured the likes of Todd Rundgren and Roy Bittan.

Apart from the axework, 'All Revved Up' is prefaced by an amazing testifying Meat rap (in classic Steinman mold) of a Billy Graham nature about blood and craziness which isn't present on the studio take. Also, the song builds more dynamically to a fierce climax in this offering; taste that salty sweat!

Come to think of it, there's *another* live promo disc by Meat Loaf, recorded at Canada's El Mocambo Club . . . And whatever happened to the 'Live Around The World' epee that Meat was promising a couple of years back, set to include a track each from various venues round the globe? Surely we must get a version of him doing 'River Deep, Mountain High' for posterity *somewhere* along the line.

Meanwhile, here is where Fat Rock never sounded fresher, before the fall and subsequent resurrection. Beg, steal, borrow it!



KIM FOWLEY
'Outrageous'
(Imperial 12423)

A QUESTION often asked by HM hardcore fans is: Whatever happened to Mars Bonfire, the spiffingly named author of Steppenwolf's one bona-fide anthem 'Born To Be Wild', perhaps the metal monster to end them all? The answer is Nothing Much. Bonfire recorded an awful solo LP for American CBS several years ago, and the last time I heard of him was when an L.A. cabbie sang me some songs to an MOR backing tape which he informed me Mars had made up for him! But wait:

Kim Fowley, the man rock critics love to hate much in the same way as they revile HM, recorded this demented platter with the help of Bonfire in the late 60's. The cover pictures our hero in chains and black leather, being whipped by a naked girl, and the sleeve notes propose that the solution to all our problems is: *"Power, violence, noise, numbers, animalism, vulgarity, and pure madness"*. After that, the record has got to be brilliant, or at least brilliantly bad. And it is.

A couple of 2-minute pop'n'metal antics ('Animal Man' and 'Bubblegum') are co-written with the obscure Marty Cerf, a man described to me by a friend as *"always being pilled up to the point where he's about to explode"*. And if that's not enough the rest of the disc is Fowley gibbering like a wired gorilla while Bonfire tortures his guitar in epic, abstract feedback HM exercises, like the three-part 'Up', 'Caught In The Middle' and (appropriately enough) 'Down', or 'Inner Space Discovery'.

'Wildfire' is about ghetto arson, improvised lyrics offset by fret doodles that'd put Fred Frith or Derek Bailey to shame, but overall the project reeks of unpretentious, deliberate hard rock silliness, a refreshing pause from all the supposed 'serious' stuff we're constantly subjected to.

Bonfire hasn't cut anything in yonks, but if you're daft enough to track this down and enjoy it, you might try Fowley's equally vile 'I'm Bad' LP on Capitol, described by one writer as *"a cross between Captain Beefheart, Edgar Broughton, and a wild, puking animal"*. Whahrrrool!

RUSH • HAWKWIND

much more in Kerrang! No 5 On sale October 15.

DEMON

pic by Paul Slattery



DARK STAR

FOREIGNER

pic by London Features International



PENPALS

I AM an eighteen year old headbanger, into Zeppelin, Kiss, AC-DC and most HM. I would like to get in touch with female headbangers in my area, to go to gigs and socialize. — **John Simpson, 2 Woodside Avenue, Sharlston, Nr Wakefield, W Yorks.**

SIXTEEN YEAR old HM/HR fan into AC-DC, Gillan, Iron Maiden, and many more, would like heavy metal/heavy rock pen pals from all over the country. — **Warren Lloyd, 59 Fallowfield, Blurton, Stoke-on-Trent, Staffs.**

I AM nearly 16 and into Quo, Rainbow, Black Sabbath and Deep Purple. I would like to go to gigs and meet new people. Male and female pen pals please. — **Adele Jones, 22 Longlands Road, New Mills, Via Stockport, Cheshire, SK12 3BL.**

I AM a girl headbanger, age 16, and into Motorhead, Girlschool, and many more. I would like a male headbanger penpal, who doesn't live a million miles away, aged about 16-21. — **Sue Brown, 77 Trumper Road, Stevenage, Herts, SG1 5J2.**

MY NAME is Kim. I'm shy and lonely but love heavy metal, especially Rainbow. I would love to write to any heavy metal or Kerrang! freaks out there. — **Kim Turner, Headbanger House, 15 Oak Avenue, Hereford, HR2 6AQ.**

IF ANYONE will get in touch with me, I'm really into the no. 1 Rock and Roll band, Status Quo. I am 16 years old and female and don't care if you're a boy or girl. I just want to meet some fellow headbangers. — **Sally Kent, St Brides Cottage, Carrow Hill, Penhow, Nr Newport, Gwent.**

I AM a sixteen year old, blonde, headbanger and I would like to hear from male or animal heavies from all over. Must be 16 plus and into Gillan, Bernie Torme

lookalikes accepted with pleasure! Photo appreciated and all letters will be answered. Females write too. — **Bridget Davico, 19 Claremont Road, Wrose, Shipley, W Yorks, BD18 1PW.**

I AM 14 and have been into HM for nearly two years. My favourite groups are AC/DC, Whitesnake, Deep Purple and Girlschool. Could I hear from any heavy metal freaks, (preferably female) as I know only a couple of headbangers. — **Ian Mizen, 97 Swingate Lane, Plumstead, London SE18 2DB.**

ANY ROCK fans out there who are into AC/DC, Whitesnake and Rainbow etc. and would like to write to a cheerful female. I'm 15 and would be pleased to hear from anyone of 14 plus. — **Maria, 18 Overend Road, Gleadless Valley, Sheffield 14, S14 1J3.**

I AM 15 and have been a HM fan for 3½ years. My favourite group is AC/DC. I would like any HM fan, male or female to write to me. — **Keith Leggott, 14 Miller Close, Thorne, Doncaster, S Yorks, DN8 5NE.**

I WOULD like to get in touch with other HM freaks in my own area (or anywhere in London) who are into Motorhead, Saxon, Rose Tattoo, Girlschool etc. Preferably females (18 plus). — **Kevin Doherty, 37 Footscray Road, Eltham, London, SE9.**

HELLO ALL you gorgeous greasers, randy rockers, butch bikers and frenzied freaks. Do you want to live up the dreary life of a beautiful 19 year old. A lone survivor in a wilderness of funk and punk, whose only excitement in life is a trip to Donington every year. If so, please, please write to me. — **Robbi (Oddball) Karkut, 65 Westerlands, Stapleford, Notts.**

I AM an 18 year old male headbanger freak (ex-Donington), into Dave Lee Roth,

Freddie Mercury, Blackfoot, Kiss and Village People. I also like swimming, fashion, modelling and travel. Is there anyone similar out there who would like to be my pen pal? I am very open minded. — **Pete Williams, c/o 7 Quintondale, Harlwood Grove, Shirley, Solihull, W Midlands, B90 4AP.**

I WOULD like to get in touch with males and females in the Merseyside/Cheshire area, around the 15-18 range. I'm nearly 17 and into Hawkwind, Maiden, Priest etc. — **Martin Hurst, 125 Poulton Road, Wallasey, Merseyside, L44 9DF.**

MY NAME is Tina. I'm looking for a male headbanger who lives in the Cheshire/Manchester area and is aged about 15. My favourite groups are Lynyrd Skynyrd, Hawkwind, and the Michael Schenker Group. — **Tina Cule, 7 Merriman Avenue, Knutsford, Cheshire.**

I'M A 20 year old headbanger who would like pen pals into AC/DC, Rainbow etc. I love writing letters so c'mon all you metal freaks. Get your pens out and start writing. All letters will be answered. — **Liz Wright, 22 Wootton Court, Westcliffe Est, Scunthorpe, S Humberside.**

I AM Graham Bonnet's twin and as you can guess, I'm into Rainbow, G. Bonnet, P. Benatar etc in a really big way. I own a 750cc Triumph Bonneville so all you girls get pen to paper and rush your letters to me. — **G. Blackmore, 169 The Ride, Ponders End, Enfield, Middx.**

SEVENTEEN YEAR old female headbanger seeks male or female pen pals from anywhere. Send picture if possible. Must be 17 or over with a great sense of humour and a lively personality. — **Jacky Price, 10 Sandpiper Close, Ifield, Crawley, West Sussex.**

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1. Which British band was Schenker once in?
2. Which member of MSG was also in that band?
3. What is the name of Schenker's brother and what well-known HM band is he connected with?

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KERROSSWORD! by Sue Buckley



ACROSS

1. Ex-Searcher Chris Curtis fronted this group which also featured Ritchie Blackmore (10)
5. see 2
8. Kiss's rocking city (7)
9. This Vincent was part of Atomic Rooster (5)
10. Gillan's favourite keyboards man (5, 5)
12. Colour for a shiny crazy diamond (4)
14. see 6.
16. This Rogers drummed for Dio's Prophets (3)
18. What Eugene had to take care with (3)
19. This ex-Merseybeat star played in the first Gillan band (4, 9)
21. Whitesnake aristocrat? (3)
22. A broody Dutchman (6)
26. This Episode Six single from Feb. '67 featured Gillan on vocals (4, 4, 7)
28. Mick Underwood played for this band between spells in the Outlaws and Episode Six (4)
29. see 20.
30. Their first L.P. was 'Tons Of Sobs' (4)

DOWN

1. The vocalist in this band, Dave Walker, briefly replaced Ozzy in the Sabs in '77 (7)
2. and 5. This guitarist has played in three bands with Cozy Powell, including Bedlam (4, 4)
3. Hagar's dodgy Lambretta? (3, 5, 7)
4. Halford posing as Hitler? (6)
6. and 14. This fine sixties band featured 21 across on organ (3-5V)
7. Pants for Stix McCoy to wear with split knees (5)
11. She came from Tokyo for Purple (5)
13. ... but found this black (5)
15. What Rainbow gazed at (4)
16. One of this group's better albums was 'On The Boards' (5)
17. This track was the official B side to 'Fireball' (6, 3)
20. and 24. This group who recorded 'Teenage Licks' were managed by Zep's manager Peter Grant (5, 3, 5)
23. This band's final album from '76 was 'The Welsh Connection' (3)
24. see 20.
25. Cream whipped up a strange one (4)
27. Gary Driscoll was drummer in the U.S. band (3)

Solution on page 46



LAYING TRACKS DOWN IN
SWITZERLAND, GERMANY & AMERICA

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DOWN TO THE BONE





DOWN TO THE BONE
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BY
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SHSP 4117

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MAGAWATT MAYHEM!

HM fanzines reviewed by Philip Bell

"WHY, WHY did those heartless sods at *Sounds* have to publish *Kerrang!*? Why, WHY... (breaks down into pitiful fits of sobbing)..."

Thus one visualizes the words of legions of stunned HM fanzine editors, fatigued with the production difficulties of their particular periodicals, on catching a baneful butcher at a certain glossy eye-burner. Yes, our heartfelt (we do have them) sympathies are extended to this thriving closet-industry as a whole.

We do seriously appreciate your restrictions, gathering of printable data ain't exactly a Caribbean cruise, then there's the cost of actually having ink put to paper, getting copy on the streets, and passing it off on a wary, discriminating (tight some might allege), 'leadbangin' proletariat.

Hence this scintillating scenario — designed to help the consumer decide Which HM fanzine?

OK, reading specs on alphabetical order methinks an herewegoo

AARDSCHOCK — and first up we haf the tenable ace in the pack. Sixth issue out now, starring Rainbow, Mothers Finest and seven sides of MSG piks. B&W photos (69 in 32 pages), coverage of obscure / NWOBHM bands, revooze an' nooze, set with admirable expertise into Aardschock's (translation — Earthquake) 11in x 8in format

Just one bitchin' inconvenience. Sprechen-sie Dutch? Didn't think so. Price Hfl 2.50 (how much?), details from Stefan Rooyackers. Gestebehaat 25, 5615 LA Eindhoven, Holland. Strongly recommended to illiterates to whom the language barrier is irrelevant (but who can't read this anyway)

APOCALYPSE — Ring a bell? Recall a mind-blowing cartoon, adaptation of 'Cygnus X-1' aeons back Rush-freaks? Here's an extra-terrestrial case, a sci-fi comic-zine. The weak justification for a mention is act two, a similar kinda illustrated LSD trip through 'Hemispheres'

Eleven pages of elaborate expressive artwork based on Pearl's poetics, plus two other ridiculous spoofs, and it's a 'special Warlock issue', too! Suspiciously professionally polished. 50p from Dave Hornsby, 74 Park Crescent, Elstree, Herts. WD6 3PU. A must for addicts of the world's foremost techno-trio.

ACNE 'N' DANDRUFF — Ingenious title, but haphazard construction. Eight interview-ettes. No variation. No. 4 contains dodgy dialogues, Ed to UFO and Scorpions among others, and past victims of Tartan grilling include Def Leppard, Wild Horses, Krokus, Iron Maiden, Girlschool and Praying Mantis. 25p + SAE from Gordon Shearer, 54 St Leonards Road, Ayr. I won't say I told you so

GATE ROCK 'N' ROLL GUIDE — Definitely exempt from the HM 'zine

category, more variation here than in a box of Quality Street. Nevertheless, metal is an integral part in its scope of coverage, and the writing standard of the reviews, in-depth features (an informed one on Southern U.S. rock) and interviews is comparatively articulate (i.e. above me). Record co. sponsorship means it's now a freebie. Details from Jurgen Burling, 13 Millrose Estate, Dublin, Eire. Yes, FREE, and value for money, too!

HAMMER is a virtually solo semi-pro doddle by the wonderfully named Wayne Perkins, formerly responsible for formative attempts in Worcestershire 'Rock News' and 'Overkill'. Endorsed merchandising is available thru Hammer, and there's a club to join as well.

First ish substantially comprises rudimentary company biographies of mega-artists, stating the bleeding obvious, but useful all the same, and once Perkins gets his shit oops, sorry. Al thing together this should be a front-runner. 50p (unfortunately) from Hammer, P.O. Box 430, London, SW10 2so far.

HAWKFAN (5) — Fantasies, lyrics, info of the 'not many people know this' variety, interviews, etc., devoted in its 26-page entirety to 'Wind / Lords' (officially). Excellent coverage of gross interest to freaky followers of the fab four / five / six / seven / eightsome, otherwise not worth a glass of spit. 55p

(ugh!) courtesy of Brian Tawn, 29 Cordon Street, Wisbech, Cambs. PE13 2LW

KILLING YOURSELF TO DIE (cough) is a Sabs / Ozine. A lot of its info seems to have been lifted light fingeredly from Pete Frames, family trees (I'd sue it, I was you, Pete), and again much of it is primary school HM knowledge, but the idea behind it is a readable one. Unique in that I found myself disassembling it to rearrange the leaves in a comprehensible order, i.e., the correct one. Zap a large SAE at The Croft, Peebles, EH45 9DZ, and be damned

MOTORHEAD MAGAZINE — So here's the fanzine of the gigs of the songs of the albums of the members of the band. Sometime, I get the feeling there's more Motor regalia, merchandise in limited editions etc available than there is associated with the Royal Wedding. A counterpart publication to Hawkfan (which has the edge), also a complementing A4 size, but contents vary from gig reviews to chit-chat, live shots, crosswords and news updates. Special commendation for type quality in ish 4, but price a bank-breaking 60p. Alan Burridge, 98 Puddletown Crescent, Trumpton, sorry I mean Poole, Dorset, BH17 8AN, for a dose of brain damage

PHOENIX — The natural successor to Flying V. Which it is. Born early '81, Phoenix, though lean in pages, covers a spacious spectrum of Hard Rock (Stateside variety), NWOBHM, and 'old wave' HR faves. In for criticism 'cos its contents are elpee overviews and features full stop, practically zilch otherwise. A worthy recipient of 40p. Howard Johnson, 51 Briony Avenue, Hale, Altrincham, Cheshire WA15 8PZ. Also at gigs virtually everywhere in the cosmos (well, bit of exaggeration here and there) for 15p less.

STARGAZER is the official mouthpiece of the Purple Appreciation Society, hence is obtainable only on subscription, and is hands down winner of the accolade for continuity, this being the twenty-third copy.

Experience it is that qualifies this as my personal favourite, splendid articles on the reformation con, line-up changes in the children of Deep, Richie's handwriting! Tommy Bolin, and others, recording bolts from the vaults, lyrics reviews of every piece of Purple / spin-off product. Simon Robinson could lay his greasy mits on, etc, etc. Join the society to get this and loads of added mivities. SAE (or no reply) to Stargazer, 8 Herbert Road, Nether Edge, Sheffield S7 1RL

TEENAGE DEPRESSION — Irrefutably of the greatest fame, TD's formidable accumulation of contributors has still, nevertheless, allowed them to out turn a mere thirteen editions in half a decade.

Again praisable reports on grass roots metal, though exclusive exchangers with the grosser mega's aren't as abundant as one would expect. A tested equilibrium for lives record releases and features works well, but the merits of reviews in what is often a quarterly, thirdly, or even annual mag must be in question. 50p from TD, 9 Redcliffe Close, Old Brompton Road, London, SW5 9HX. Issues 12 and 13

A footnote: A conference of Euro-zines is happening in sunny November, somewhere across the puddle, and TD are willing to organise an equivalent event over here, to facilitate a co-ordinated marketing approach, exchange brain-waves, and just maybe visit a boozer. Interested, Contact Depressions Ed at the aforementioned address.

And finally a big 'Ta' to those of you generous enough to donate and an enormous 'TOUGH' to all you lazy bastards who didn't. Try again next time



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SO FAR you've had a picture of Girlschool in every single issue of *Kerrang!* Are they paying you or something? They're good but come on, they're not *THAT* good. Everyone goes on about them as if they were the only female heavy rock band there's ever been. What about Bertha or Fanny or The Runaways? The Runaways (above) were a tragically mis-handled group who could have been *HUGE*. They were confused with the Punk tag but really they were straight heavy metal — and, dare I say it, a good deal more exciting to look at than the rather ordinary Girlschool. — *John Blakemore, Chertsey, Surrey.*

LETTERS

Say it loud to:
Letters, *Kerrang!* 40 Longacre, London WC2.

I'M A headbanger. My favourite bands are Ulrich Roth's Scorpions, Judas Priest, Sabbath, Electric Sun, MSG, Motorhead, Rush, Rainbow, Budgie, early BOC, etc. etc. My favourite new groups are Iron Maiden, Accept, Sweet Savage, Angelwitch, Diamond Head, Saxon, Girlschool, Riot, Ocean, Highway Chile, Raven, Bow Wow, etc.

I only have one problem — I live in America.

It's very hard to get information or the music of new heavy groups. Few of us Americans have heard of the N.W.O.B.H.M. (or even Motorhead). Fewer have heard their music. Wimp rockers like REO, AC/DC, Journey, BOC, Led Zeppelin, etc still dominate musical tastes here — and with good reason — no-one's exposed to or prepared to listen to new metal. For instance, only one Motorhead

album and the few LPs of Iron Maiden, Tygers, More and Def Leppard have been released here compared with the massive onslaught on new HM LPs coming out there in Britain, (which we're lucky to find on import — sometimes). Our monthly rock magazines are months (or years) behind the times and we can usually only get every other issue of *Sounds*, (and that's a month late;) because of supply problems. And the radio isn't even worth mentioning.

Also the only new British band to play here was (ugh) Def Leppard. Last week Iron Maiden got the closest of the entire tour — they played in L.A. (over 500 miles away!). Saxon only played the East Coast last year with Rush, Girlschool has only gotten to Canada and even those American metal gods — Riot — have never played in California. Also most

Americans are poseurs — they have yet to learn the headbang! In fact most dress and act (even at the heaviest shows) like they're at the high school dance.

But things are changing! There's a rapidly growing Heavy Metal scene here with lots of headbangers and several excellent bands who play at parties and in garages (Bill Graham has a stranglehold on all the clubs and concerts, new bands have incredible odds against even having a respectable gig). Too bad Xavier Russell didn't get to see and review great heavy bands like Anvil Chorus, Leviathan, or Viking instead of the awful SF Metal groups he saw like 415 Violation, Tyrant and Third Rail (Van Halen clones). By the way when is his review of SF Metal going to be printed?

Kerrang! is so much better than its foreign rivals; Japan's *Music Life* and Holland's *Aardschock* (and neither of them are in English) I contribute to *Aardschock* and write articles for two small rock publications (*Audio Trader* and *Sabbath Bloody Sabbath*) and I'm interested in starting my own HM

magazine/fanzine over here and calling it *Metallic Death* (or maybe *Woarggh*).

I also collect and trade concert tapes, bootlegs, pictures and information with people in the States — but I'm interested in trading and corresponding with fellow metallurgists in England.

Wait until you hear Mike Varney's 'US Metal' compilation album. It should go over like 'Metal for Muthas' did! And I thought all heavy US bands were wimp, pomp or Southern rockers! That was until I heard this intersted platter of metal ecstasy! Varney is guitarist for Rock Justice and Cinema — they jammed with Randy Hansen at Hansen's first public gig in 8 months — and he has put together a superb album featuring 10 killer bands like Isaac Newton and the Rods. — **Ron Quintana, 4340 20th Street, San Francisco, California 94114, USA.**

IT'S ABOUT time you published a letter from someone who doesn't reckon your mag is the best thing since sliced mod. As a headbangers

KERROSWORD ANSWERS

ACROSS: 1. Roundabout 5. Ball 8. Detroit 9. Crane 10. Colin Towns 12. Pink 14. Woods 16. Tom 18. Axe 19. John Gustafson 21. Jon 22. Herman 26. Love, Hate, Revenge 28. Herd 29. Crows 30. Free
DOWN: 1. Redcaps 2. Dave 3. Bad Moter Scooter 4. Tyrant 6. Art 7. Loons 11. Woman 13. Night 15. Star 16. Taste 17. Demon's Eye 20. Stone 23. Man 24. The 25. Brew Elf.

mag it is the most wimpish pile of rot ever to disgrace our local newsagent. It is obviously aimed at screwing the new teenage fans who'll buy anything with the word 'metal' on it. In fact we only possess a copy coz we got it free from our mate who works at the paper shop. (Next time he tries to palm one off onto us we'll do him in with a copy of *Melody Maker*! I wouldn't even hit someone over the head with your mag!!)

And as for the name, you should change it to KERRAP! By the way you must be hard up for mail if you have to print those self important, ass-licking letters from John Watson (are you paying him?) who only lives four miles up the road from us and used to write letters to *Sounds* saying that HM was rubbish — it's only since HM became fashionable again that he changed his mind.

He and you haven't got a clue about what HM means to the street people — the bread and butter boys who have followed it for years and will carry on even when our hair falls out. Your mag doesn't have the depth of the real fan, you lack the devotion and are just jumping onto the current fashion. Nice pics? Oh sure! But you don't say anything do you? Get down to the nitty gritty and do your credibility a favour!

PS: Do you realise that we'll have to get next month's issue to check that you've printed this? Pillocks!! — **The Men (Mallet Head, Honk and Arch) Flat 33A, Stockwell Lane, N Yorks.**

GREAT, I thought, *Kerrang!* no. 3, Angelwitch and Magnum, I thought. Can't wait to have a read, should be good — maybe even a full page pic of Witch in action. Alas, once I had conquered my embarrassment, and actually asked the ageing newsagent for your rag, what did I get...? NOT a lot... The promised doses of Angelwitch and Magnum were unbelievably small, pathetic, in fact. I know it's better than nothing at all — but not much.

Let's have some decent pix and info on these hot bands, eh??? A lot of the emphasis in *Kerrang!* seems to be on virtually unknown bands, which is ok, but here are two bands that are known, but still more or less struggling — ok perhaps they're not exactly scraping the barrel — but they AREN'T where they belong — in the Big Time! If you can afford to give space to an article on ridiculous comedy acts like Silverwing, then surely you can print something on Anglwitch and Magnum, two superb bands that really deserve to succeed!

Magnum, for my money, have that touch of class that puts them miles ahead of the other "new" bands you feature, and as for Anglwitch, well they're the best thing to come out of 'eavy metal since Black Sabbath (the absolute kings of them all). Everybody knows that, or, rather, they don't... C'mon, *Kerrang!*, it's about time they did! — **Graham Rich, 30 Chesmere Drive, Penwortham, Preston, Lancashire.**

PS: Howsabout something on Witchfynde? Another superb band, with two great albums and virtually no publicity in *Sounds*, and none in *Kerrang!* If you're going to feature "new" bands choose good ones like Witchfynde, who've been going for a while (your "GBHs" and "Exciter's"

may not be around in six months), who've proved they have talent and staying power. The main plea of the bands you feature seems to be they can't get a deal. An understandable predicament, but don't lay any laurels on 'em yet — Witchfynde stuck at it, and now have two albums out (The first good, the second VERY good...) on Rondelet, a small (independent?) label.

I WOULD like to complain about an article in your magazine *Kerrang!* (Meathead Mayhem Monthly), in which there was a rather unjust discography of the Blue Oyster Cult. It reduces a great group to the nauseating ranks of Saxon, Quo and even More and Slade. Unfortunately, most features in *Kerrang!* (who invented that name? — Lemmy?) are either of these groups or reduce musical bands to the same status (Quo?).

I would also like to complain about the hard and sarcastic injustices done to OZZY (Geoff Barton in disguise?) on the back of *Kerrang!* 2. Ozzy is a great guy and the only person (?) who could ever make Sabbath black. By the way, the Cult are not a parody of Sabbath.

Make *Kerrang!* a little less meatheady. — **Jabez Pillock (Lucifer the Light), Stalk Forest, Oyster Bay, Long Island, New York.**

I AM wondering how long it will be before one of your readers writes in about her adolescent sexual problems. It seems to me you have done well in winning over much of the readership of *Oh Boy* and *Jackie* and justifiably, as you cater much better for that audience. You publish some truly lovely pics of the hunky rock stars like Coverdale and Lee Roth which I'm sure look great above the dressing tables in the country. But how about some glossys of those groups whose members are old enough to be our fathers yet still attract the biggest sales? Zeppelin, Floyd, Sabbath, Hawkwind, would look fantastic and I'm sure that Robert Plant is far prettier than any boutique assistant anyway.

So please could you aim for attracting a wider readership before you have to resort to obtaining revenue through advertising tampons and acne lotion — **Carol Thoss, 89 Stoke Street, Barnsley, South Yorks.**

I WOULD just like to ask 'Fluffhead' (shouldn't that be Fluffbrain!) how I fit into his narrow minded outlook on life, which consists of TWO forms of life:

1. 'A Poser' — doesn't listen to really heavy stuff, probably dresses reasonably smartly, has short clean hair, doesn't wear flared patched jeans or studded wristbands (which are very macho, eh?).

2. 'A Headbanger' — vomits when he spots a 'poser' through his long greasy hair. Listens to real music (Motorhead), can drink eight pints of beer before throwing up, (the headbanger thinks this is a real achievement!). Thinks that being masculine means wearing studded wristbands.

I'd like to add category 3. People like me. I have short clean hair, straight leg jeans (unpatched), I don't own either a leather or combat jacket.

I don't drink. Fluffhead obviously reckons I belong in category 2. but! — I have over 150 HM LPs (including Motorhead) as well as LPs by Duran Duran, U2, The Cure, etc. which I also enjoy. I've been to over 50 HM gigs as well as having attended Port Vale, Castle Donnington (twice), Reading (3 times) and Knebworth (3 times).

At this point I'd like to apologise to Fluff's parents for the state of catotonia (look it up you morons!) which this information has sent him into. He will no doubt recover in time for the leather gear sale at his local clothing for macho men store but the revelation that a third form of life exists in Britain will probably haunt him forever. — **Adrian Lithgow, 3 Bowmont Gardens, Glasgow.**

FOR ONCE Robbi Millar seems to be right when she says "You would have to be blind, deaf and dumb not to realise that Coverdale and Blackmore aren't the closest of bosom mates." But please remember it wasn't always that way. Even after Purple had split up David and Richie were still mates. You seem to have an

obsession with them hating each other.

Please please print a picture of them together (colour?) on or off stage. I am sure lots of people like to see them together again because they are the ultimate heroes. I love 'em. — **Mike Galway, 58 Churchstoke Walk, Baguley, Manchester.**

WHILE ON holiday in America I bought a local mag. In it was an article about Van Halen commenting on their English tours. Dave Lee Roth went on saying how the halls were too small and filled with heavy metal audiences almost exclusively of leather and denim clad males which they did not want. Then he went on rabbitin' about how he hated our greasy food and rain filled weather and he could not wait until they got home to pretty women and more crowds.

I hope that you print this letter because he probably would not have the nerve to have said those things if he was being interviewed by an English magazine. — **Mancunian Headbanger.**

IN RESPONSE to a reader's request (see letter above) we present a rare pic of Blackmore and Coverdale when they were still talking to each other — pictured with Jon Lord in Deep Purple in 1973. (pic by Chris Walter).



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